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Shakespeare

GESCHENK
FRESENIUS

PLAYS

OF

WILLIAM SHAKSPEARE.

VOLUME THE TWENTY-THIRD.

THE

PLAYS

OF

WILLIAM SHAKSPEARE.

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BAYERISCHE
STAATS
BIBLIOTHEK
MÜNCHEN

THE

PLAYS

OF

WILLIAM SHAKSPEARE.

VOLUME THE TWENTY-THIRD.

CONTAINING

OTHELLO.

BASIL:

Printed and sold by J. J. TOURNEISEN.

M. DCCC. II.

KÖNIGLICHE
PREUSS.
BIBLIOTHEK
MUSIKABTEILUNG

GESCHENK
FRIEDLÄNDER

OTHELLO.*

BAYERISCHE
STAATS-
BIBLIOTHEK
MÜNCHEN

* OTHELLO.] The ſtory is taken from *Cynthio's Novels*.

POPE.

I have not hitherto met with any tranſlation of this novel (the ſeventh in the third decad) of ſo early a date as the age of Shakſpeare; but undoubtedly many of thoſe little pamphlets have periſhed between his time and ours.

It is highly probable that our author met with the name of *Othello* in ſome tale that has eſcaped our reſearches; as I likewiſe find it in *God's Revenge againſt Adultery*, ſtanding in one of his Arguments as follows: "She marries *Othello*, an old German ſoldier." This Hiſtory (the eighth) is profeſſed to be an *Italian* one. Here alſo occurs the name of *Iago*.

It may indeed be urged that theſe names were adopted from the tragedy before us: but I truſt that every reader who is converſant with the peculiar ſtyle and method in which the work of honeſt John Reynolds is compoſed, will acquit him of the ſlighteſt familiarity with the ſcenes of Shakſpeare.

This play was firſt entered at Stationers' Hall, Oct. 6, 1621, by Thomas Walkely. STEEVENS.

I have ſeen a French tranſlation of *Cynthio*, by Gabriel Chappuys, Par. 1584. This is not a faithful one; and I ſuſpect, through this medium the work came into Engliſh. FARMER.

This tragedy I have aſcribed (but on no very ſure ground) to the year 1611. See *An Attempt to aſcertain the order of Shakſpeare's Plays*, Vol. II. MALONE.

The time of this play may be aſcertained from the following circumſtances: Selymus the Second formed his deſign againſt Cyprus in 1569. and took it in 1571. This was the only attempt the Turks ever made upon that iſland after it came into the hands of the Venetians, (which was in the year 1473,) wherefore the time muſt fall in with ſome part of that interval. We learn from the play that there was a junction of the Turkiſh fleet at Rhodes, in order for the invaſion of Cyprus, that it firſt came ſailing towards Cyprus, then went to Rhodes, there met another ſquadron, and then reſumed its way to Cyprus. Theſe are real hiſtorical facts which happened when Muſtapha, Selymus's general, attacked Cyprus in May, 1570, which therefore is the true period of this performance. See *Knolles's Hiſtory of the Turks*, p. 838, 846, 867. REED.

BAYERISCHE STAATS-BIBLIOTHEK MUENCHEN

PERSONS represented.

Duke of Venice.
Brabantio, *a Senator.*
Two other Senators.
Gratiano, *brother to* Brabantio.
Lodovico, *kinſman to* Brabantio.
Othello, *the Moor:*
Caſſio, *his Lieutenant;*
Iago, *his Ancient.*
Roderigo, *a* Venetian *Gentleman.*
Montano, Othello's *predeceſſor in the government of* Cyprus.*
Clown, ſervant to Othello.
Herald.
Deſdemona, *daughter to* Brabantio, *and wife to* Othello.
Emilia, *wife to* Iago.
Bianca, *a courtezan, miſtreſs to* Caſſio.
Officers, Gentlemen, Meſſengers, Muſicians, Sailors, Attendants, &c.

SCENE, for the firſt Act, in Venice; *during the reſt of the play, at a ſea-port in* Cyprus.

* Though the rank which Montano held in Cyprus, cannot be exactly aſcertained, yet from many circumſtances, we are ſure he had not the powers with which Othello was ſubſequently inveſted.

Perhaps we do not receive any one of the *Perſonæ Dramatis* to Shakſpeare's Plays, as it was originally drawn up by himſelf. Theſe appendages are wanting to all the quartos, and are very rarely given in the folio. At the end of this play, however, the following enumeration of perſons occurs:

"The names of the actors.—Othello, *the Moore.*—Brabantio, *Father to Deſdemona.*—Caſſio, *an Honourable Lieutenant.*—Iago, *a Villaine.*— Rodorigo, *a gull'd Gentleman.*—*Duke of Venice.*—*Senators.*—Montano, *Governour of Cyprus.*—*Gentlemen of Cyprus.*—Lodovico, *and* Gratiano, *two noble Venetians.*—*Saylors.*—*Clowne.*—Deſdemona, *Wife to Othello.*—Æmilia, *Wife to Iago.*—Bianca, *a Courtezan.*" STEEVENS.

OTHELLO,

THE MOOR OF VENICE.

ACT I. SCENE I.

Venice. *A Street.*

Enter RODERIGO *and* IAGO.

RODERIGO. Tuſh, never tell me, [2] I take it much unkindly,
That thou, Iago,—who haſt had my purſe,
As if the ſtrings were thine,— ſhould'ſt know of this.
IAGO. 'Sblood, but you will not hear me: [3]—
If ever I did dream of ſuch a matter,
Abhor me.
RODERIGO. Thou told'ſt me, thou didſt hold him in thy hate.
IAGO. Deſpiſe me, if I do not. Three great ones of the city,
In perſonal ſuit to make me his lieutenant,
Oft capp'd to him: [4]—and, by the faith of man,

[2] *Tuſh, never tell me,*] Thus the quarto, 1622. The folio omits the interjection—*Tuſh.* STEEVENS.

[3] 'Sblood, *but you will not* &c.] Thus the quarto: the folio ſuppreſſes this oath. STEEVENS.

[4] Oft *capp'd to him;*] Thus the quarto. The folio reads,—*Off*-capp'd to him. STEEVENS.

In ſupport of the folio, *Antony and Cleopatra* may be quoted:

"I have ever held my *cap off* to thy fortunes."

This reading I once thought to be the true one. But a more

I know my price, I am worth no worſe a place:
But he, as loving his own pride and purpoſes,
Evades them, with a bombaſt circumſtance, [5]
Horribly ſtuff'd with epithets of war;
And, in concluſion, nonſuits
My mediators; *for*, *certes*, [6] ſays he,
I have already choſe my officer.
And what was he?
Forſooth, a great arithmetician, [7]
One Michael Caſſio, a Florentine, [8]

intimate knowledge of the quarto copies has convinced me that they ought not without very ſtrong reaſon to be departed from. MALONE.

To *cap* is to ſalute by taking off the cap. It is ſtill an academic phraſe. M. MASON.

[5] —— *a bombaſt* circumſtance,] *Circumſtance* ſignifies *circumlocution*. So, in Greene's *Tu Quoque:*

" You put us to a needleſs labour, ſir,
" To run and wind about for *circumſtance*,
" When the plain word, I thank you, would have ſerv'd."

Again, in *Maſſinger's Picture;*

" And therefore, without *circumſtance*, to the point,
" Inſtruct me what I am."

Again, in Knolles's *Hiſtory of the Turks*, p. 576: " —— wherefore I will not uſe many words to perſuade you to continue in your fidelity and loyalty; neither long *circumſtance* to encourage you to play the men." REED.

[6] —— *certes*,] i. e. certainly, in truth. Obſolete. So, Spenſer, in *The Faery Queen*, Book IV. c. ix:

" *Certes* her loſſe ought me to ſorrow moſt."

STEEVENS.

[7] *Forſooth, a great* arithmetician,] So, in *Romeo and Juliet*, Mercutio ſays: " —— one that fights by the book of *arithmetick*." STEEVENS.

Iago, however, means to repreſent Caſſio, not as a perſon whoſe arithmetick was " *one*, *two*, and the *third* in your boſom," but as a man merely converſant with *civil* matters, and who knew no more of a ſquadron than the *number* of men it contained. So afterwards he calls him this *counter-caſter*. MALONE.

[8] —— *a* Florentine,] It appears from many paſſages of this play (rightly underſtood) that Caſſio was a Florentine, and Iago a Venetian. HANMER.

A fellow almoſt damn'd in a fair wife;[9]

[9] *A fellow almoſt damn'd in a fair wife;*] Sir Thomas Hanmer ſuppoſed that the text muſt be corrupt, becauſe it appears from a following part of the play that Caſſio was an unmarried man. Mr. Steevens has clearly explained the words in the ſubſequent note; I have therefore no doubt that the text is right; and have not thought it neceſſary to inſert Mr. Tyrwhitt's note, in which he propoſed to read—" a fellow almoſt damn'd in a fair *life*." Shakſpeare, he conceived, might allude to the judgement denounced in the goſpel againſt thoſe *of whom all men ſpeak well*. MALONE.

Mr. Tyrwhitt's conjecture is ingenious, but cannot be right: for the malicious Iago would never have given Caſſio the higheſt commendation that words can convey, at the very time that he wiſhes to depreciate him to Roderigo: though afterwards, in ſpeaking to himſelf, [Act V. ſc. i.] he gives him his juſt character. M. MASON.

That Caſſio was *married* is not ſufficiently implied in the words, *a fellow almoſt damn'd in a fair wife*, ſince they may mean, according to Iago's licentious manner of expreſſing himſelf, no more than a man *very near being married*. This ſeems to have been the caſe in reſpect of Caſſio.—Act IV. ſc. i. Iago ſpeaking to him of Bianca, ſays,—*Why, the cry goes, that you ſhall marry her.* Caſſio acknowledges that ſuch a report had been raiſed, and adds, *This is the monkey's own giving out: ſhe is perſuaded I will marry her, out of her own love and ſelf-flattery, not out of my promiſe.* Iago then, having heard this report before, very naturally circulates it in his preſent converſation with Roderigo. If Shakſpeare, however, deſigned *Bianca* for a courtezan of *Cyprus*, (where Caſſio had not yet been, and had therefore never ſeen her,) Iago cannot be ſuppoſed to allude to the report concerning his marriage with her, and conſequently this part of my argument muſt fall to the ground.

Had Shakſpeare, conſiſtently with Iago's character, meant to make him ſay that Caſſio was *actually damn'd in being married to a handſome woman*, he would have made him ſay it *outright*, and not have interpoſed the palliative *almoſt*. Whereas what he ſays at preſent amounts to no more than that (however near his marriage) he is not yet *completely damn'd*, becauſe he is not *abſolutely married*. The ſucceeding parts of Iago's converſation ſufficiently evince, that the poet thought no mode of conception or expreſſion too brutal for the character. STEEVENS.

There is no ground whatſoever for ſuppoſing that Shakſpeare deſigned Bianca for a courtezan of Cyprus. Caſſio, who was a Florentine, and Othello's lieutenant, ſailed from Venice in a ſhip

That never ſet a ſquadron in the field,

belonging to Verona, at the ſame time with the Moor; and what difficulty is there in ſuppoſing that Bianca, who, Caſſio himſelf informs us, "haunted him every where," took her paſſage in the ſame veſſel with him; or followed him afterwards? Othello, we may ſuppoſe, with ſome of the Venetian troops, ſailed in another veſſel; and Deſdemona and Iago embarked in a third.

Iago, after he has been at Cyprus but one day, ſpeaks of Bianca, (Act IV. ſc. i.) as one whom he had long known: he muſt therefore (if the poet be there correct) have known her at *Venice*:

"Now will I queſtion Caſſio of *Bianca*,
"*A huſwife, that, by ſelling her deſires,*
"*Buys herſelf bread and clothes: it is a creature,*
"*That dotes on Caſſio*;—as 'tis the ſtrumpet's plague,
"To beguile many, and be beguil'd by one."

MALONE.

Ingenious as Mr. Tyrwhitt's conjecture may appear, it but ill accords with the context. Iago is enumerating the diſqualifications of Caſſio for his new appointment; but ſurely his *being well ſpoken of by all men* could not be one of them. It is evident from what follows that a report had prevailed at Venice of Caſſio's being ſoon to be married "to the moſt *fair* Bianca." Now as ſhe was in Shakſpeare's language "a cuſtomer," it was with a view to ſuch a connexion that Iago called the new lieutenant *a fellow almoſt damn'd*. It may be gathered from various circumſtances that an intercourſe between Caſſio and Bianca had exiſted before they left Venice; for Bianca is not only well known to Iago at Cyprus, but ſhe upbraids Caſſio (Act III. ſc. iv.) with having been abſent a week from her, when he had not been *two days* on the iſland. Hence, and from what Caſſio himſelf relates, (Act IV. ſc. i.) *I was the other day talking on the* SEA-BANK WITH CERTAIN VENETIANS, *and* THITHER *comes the bauble; by this hand ſhe falls thus about my neck*;—it may be preſumed ſhe had ſecretly followed him to Cyprus: a concluſion not only neceſſary to explain the paſſage in queſtion, but to preſerve the conſiſtency of the fable at large.—The *ſea-bank* on which Caſſio was converſing with certain Venetians, was at Venice; for he had never till the day before been at Cyprus: he ſpecifies thoſe with whom he converſed as *Venetians*, becauſe he was himſelf a *Florentine*; and he mentions the behaviour of Bianca in their preſence, as tending to corroborate the report ſhe had ſpread that he was ſoon to marry her. HENLEY.

I think, as I have already mentioned, that Bianca was a Venetian courtezan: but the *ſea-bank* of which Caſſio ſpeaks, may have been the ſhore of Cyprus. In ſeveral other inſtances beſide this,

Nor the diviſion of a battle knows

our poet appears not to have recollected that the perſons of his play had only been one day at Cyprus. I am aware, however, that this circumſtance may be urged with equal force againſt the concluding part of my own preceding note; and the term ſea-*bank* certainly adds ſupport to what Mr. Henley has ſuggeſted, being the very term uſed by Lewkenor, in his account of the *Lito maggior* of *Venice*. See p. 26, n. 4. MALONE.

Thus far our commentaries on this obſcure paſſage are arranged as they ſtand in the very ſuccinct edition of Mr. Malone. Yet I cannot prevail on myſelf, in further imitation of him, to ſuppreſs the note of my late friend Mr. Tyrwhitt, a note that ſeems to be treated with civilities that degrade its value, and with a neglect that few of its author's opinions have deſerved. My inability to offer ſuch a defence of his preſent one, as he himſelf could undoubtedly have ſupplied, is no reaſon why it ſhould be prevented from exerting its own proper influence on the reader. STEEVENS.

The poet has uſed the ſame mode of expreſſion in *The Merchant of Venice*, Act I. ſc. i:

" O my Antonio, I do know of thoſe
" Who therefore only are reputed wiſe,
" For ſaying nothing; who, I'm very ſure,
" If they ſhould ſpeak, would *almoſt damn* thoſe ears,
" Which, hearing them, would call their brothers fools."

And there the alluſion is evident to the goſpel-judgement againſt thoſe, who call their brothers fools. I am therefore inclined to believe that the true reading here is:

A fellow almoſt damn'd in a fair life;

and that Shakſpeare alludes to the judgement denounced in the goſpel againſt thoſe *of whom all men ſpeak well.*

The character of Caſſio is certainly ſuch, as would be very likely to draw upon him all the peril of this denunciation, literally underſtood. Well-bred, eaſy, ſociable, good-natured; with abilities enough to make him agreeable, and uſeful, but not ſufficient to excite the envy of his equals, or to alarm the jealouſy of his ſuperiors. It may be obſerved too, that Shakſpeare has thought it proper to make Iago, in ſeveral other paſſages, bear his teſtimony to the amiable qualities of his rival. In Act V. ſc. i. he ſpeaks thus of him:

" ——— if Caſſio do remain,
" He hath *a daily beauty in his life*,
" That makes me ugly."

I will only add, that, however hard or farfetch'd this alluſion (whether Shakſpeare's or only mine) may ſeem to be, arch-

More than a ſpinſter; unleſs the bookiſh theorick,[2]
Wherein the toged conſuls[3] can propoſe

biſhop Sheldon had exactly the ſame conceit, when he made that ſingular compliment, as the writer calls it, [*Biograph. Britan.* Art. TEMPLE,] to a nephew of ſir William Temple, that "he had the curſe of the goſpel, becauſe all men ſpoke well of him."

TYRWHITT.

That Mr. Tyrwhitt has given us Shakſpeare's genuine word and meaning I have not the leaſt doubt. Bianca is evidently a courtezan of Cyprus, and Caſſio, of courſe, not yet acquainted with her. But even admitting that ſhe might have followed him thither, and got comfortably ſettled in a "houſe," ſtill, I think, the improbability of his having any intention to marry her is too groſs for conſideration. What! the gallant Caſſio, the friend and favourite of his general, to marry a "cuſtomer," a "fitchew," a "huſwife who by ſelling her deſires buys herſelf bread and clothes!" Iago, indeed, pretends that ſhe had given out ſuch a report, but it is merely with a view to make Caſſio laugh the louder. There can be no reaſon for his practiſing any ſimilar impoſition upon Roderigo.

RITSON.

[2] ——*theorick*,] *Theorick*, for *theory*. So, in *The Proceedings againſt Garnet on the Powder-Plot*: "——as much deceived in the *theoricke* of truſt, as the lay diſciples were in the practicke of conſpiracie." STEEVENS.

This was the common language of Shakſpeare's time. See Vol. IX. p. 144, n. 8. MALONE.

[3] *Wherein the toged* conſuls—] *Conſuls*, for *counſellors*.

WARBURTON.

Sir T. Hanmer reads, *council*. Mr. Theobald would have us read, *counſellors*. Venice was originally governed by *conſuls*; and *conſuls* ſeems to have been commonly uſed for *counſellors*, as afterwards in this play. In *Albion's Triumph*, a maſque, 1631, the Emperor Albanact is ſaid to be "attended by fourteen *conſuls*." Again, "——the habits of the *conſuls* were after the ſame manner." Geoffery of Monmouth, and Matthew Paris after him, call both dukes and earls, *conſuls*. STEEVENS.

The *rulers of the ſtate*, or civil governours. The word is uſed by Marlowe, in the ſame ſenſe, in *Tamburlaine*, a tragedy, 1590:

"Both we will raigne as *conſuls* of the earth."

MALONE.

By *toged* perhaps is meant *peaceable*, in oppoſition to the *warlike* qualifications of which he had been ſpeaking. He might have formed the word in alluſion to the Latin adage,—*Cedant arma togæ*.

STEEVENS.

As maſterly as he: mere prattle, without practice,[4]
Is all his ſoldierſhip. But, he, ſir, had the election:
And I,—of whom his eyes had ſeen the proof,
At Rhodes, at Cyprus; and on other grounds
Chriſtian and heathen,—muſt be be-lee'd and calm'd[5]

[4] *More than a ſpinſter; unleſs the* bookiſh *theorick,*
Wherein the toged conſuls can propoſe
As maſterly as he: *mere prattle, without practice,*] This play has many redundant lines, like the firſt and third of the foregoing. I cannot help regarding the words diſtinguiſhed by the Roman character, as interpolations. In the opening ſcene of *King Henry V.* Shakſpeare thought it unneceſſary to join an epithet to *theorick;* and if the monoſyllables — *as he*, were omitted, would Iago's meaning halt for want of them? STEEVENS.

[5] —— *muſt be* be-lee'd *and calm'd* —] The old quarto — *led.* The firſt folio reads, *be-lee'd:* but that ſpoils the meaſure. I read, *let*, hindered. WARBURTON.

Be-lee'd ſuits to *calm'd*, and the meaſure is not leſs perfect than in many other places. JOHNSON.

Be-lee'd and *be-calm'd* are terms of navigation.

I have been informed that one veſſel is ſaid to be in the *lee* of another, when it is ſo placed that the wind is intercepted from it. Iago's meaning therefore is, that Caſſio had got the wind of him, and *be-calm'd* him from going on.

To *be-calm* (as I learn from Falconer's *Marine Dictionary*) is likewiſe to obſtruct the current of the wind in its paſſage to a ſhip, by any contiguous object. STEEVENS.

The quarto, 1622, reads:

——— muſt be *led* and calm'd ——.

I ſuſpect therefore that Shakſpeare wrote — muſt be *lee'd* and calm'd. The *lee*-ſide of a ſhip is that on which the wind blows. To *lee*, or to be *lee'd*, may mean, to fall to leeward, or to loſe the advantage of the wind.

The reading of the text is that of the folio. I doubt whether there be any ſuch ſea-phraſe as to *be-lee;* and ſuſpect the word *be* was inadvertently repeated by the compoſitor of the folio.

Mr. Steevens has explained the word *becalm'd*, but where is it found in the text? MALONE.

Mr. Malone is unfortunate in his preſent explanation. The *lee*

By debitor [6] and creditor, this counter-caſter; [7]
He, in good time, muſt his lieutenant be,
And I, (God bleſs the mark! [8]) his Moor-ſhip's [9] ancient.

ſide of a ſhip is directly *contrary to that* on which the wind blows, if I may believe a ſkilful navigator whom I have conſulted on this occaſion.

Mr. Malone aſks where the word *becalm'd* is to be found in the text. To this queſtion I muſt reply by another. Is it not evident, that the prefix — *be* is to be continued from the former naval phraſe to the latter? Shakſpeare would have written *be*-calm'd as well as *be*-lee'd, but that the cloſe of his verſe would not admit of a diſſyllable. — Should we ſay that a ſhip was *lee'd*, or *calm'd*, we ſhould employ a phraſe unacknowledged by ſailors. STEEVENS.

[6] *By* debitor —] All the modern editors read — By *debtor*; but *debitor* (the reading of the old copies) was the word uſed in Shakſpeare's time. So, in Sir John Davies's *Epigrams*, 1598:

" There ſtands the conſtable, there ſtands the whore, —
" There by the ſerjeant ſtands the *debitor*."

See alſo the paſſage quoted from *Cymbeline* in n. 7. MALONE.

[7] —— *this* counter-caſter;] It was anciently the practice to reckon up ſums with *counters*. To this Shakſpeare alludes again in *Cymbeline*, Act V: "—— it ſums up thouſands in a trice: you have no true debitor and creditor, but it; of what's paſt, is, and to come, the diſcharge. Your neck, ſir, is pen, book, and *counters*;" &c. Again, in *Acolaſtus*, a comedy, 1540: "I wyl caſt my *counters*, or with *counters* make all my reckenynges." STEEVENS.

So, in *The Winter's Tale*: — " —— fifteen hundred ſhorn, — What comes the wool to? — I cannot do't without *counters*." MALONE.

[8] —— *bleſs the mark!*] Kelly, in his comments on Scots proverbs, obſerves, that the Scots, when they compare perſon to perſon, uſe this exclamation.

I find, however, this phraſe in Churchyard's *Tragicall Diſcourſe of a dolorous Gentlewoman*, &c. 1593:

" Not beauty here I claime by this my talke,
" For browne and blacke I was, *God bleſſe the marke!*
" Who calls me fair dooth ſcarce know cheeſe from chalke:
" For I was form'd when winter nights was darke,
" And nature's workes tooke light at little ſparke;
" For kinde in ſcorne had made a moulde of jette,
" That ſhone like cole, wherein my face was fet."

ROD. By heaven, I rather would have been his hangman.

IAGO. But there's no remedy, 'tis the curſe of ſervice;
Preferment goes by letter,[2] and affection,
Not by the old gradation,[3] where each ſecond
Stood heir to the firſt. Now, ſir, be judge yourſelf,
Whether I in any juſt term am affin'd[4]
To love the Moor.

ROD. I would not follow him then.

IAGO. O, ſir, content you;
I follow him to ſerve my turn upon him;
We cannot all be maſters, nor all maſters
Cannot be truly follow'd. You ſhall mark
Many a duteous and knee-crooking knave,
That, doting on his own obſequious bondage,
Wears out his time, much like his maſter's aſs,

It is ſingular that both Churchyard and Shakſpeare ſhould have uſed this form of words with reference to a black perſon. STEEVENS.

[9] ——*his* Moorſhip's—] The firſt quarto reads—his *worſhip's*. STEEVENS.

[2] ——*by letter*,] *By recommendation* from powerful friends. JOHNSON.

[3] *Not by the old gradation*,] *Old gradation*, is *gradation* eſtabliſhed by *ancient* practice. JOHNSON.

[4] *Whether I in any juſt term am* affin'd—] *Affin'd* is the reading of the third quarto and the firſt folio. The ſecond quarto and all the modern editions have *aſſign'd*. The meaning is,—*Do I ſtand* within *any ſuch* terms *of propinquity*, or *relation to the Moor, as that it is my duty to love him?* JOHNSON.

The original quarto, 1622, has *aſſign'd*, but it was manifeſtly an error of the preſs. MALONE.

For nought but provender; and, when he's old, cashier'd; [5]
Whip me such honest knaves: [6] Others there are,
Who, trimm'd in forms and visages of duty,
Keep yet their hearts attending on themselves;
And, throwing but shows of service on their lords,
Do well thrive by them, and, when they have lin'd their coats,
Do themselves homage: these fellows have some soul;
And such a one do I profess myself.
For, sir, [7]
It is as sure as you are Roderigo,'
Were I the Moor, I would not be Iago:
In following him, I follow but myself;
Heaven is my judge, not I for love and duty,
But seeming so, for my peculiar end:
For when my outward action doth demonstrate
The native act and figure of my heart
In compliment extern, [8] 'tis not long after
But I will wear my heart upon my sleeve
For daws to peck at: [9] I am not what I am.

[5] *For nought but provender; and, when* he's *old, cashier'd;*] Surely this line was originally shorter. We might safely read,

For nought but provender; when old, cashier'd. STEEVENS.

[6] ——*honest* knaves:] *Knave* is here for *servant*, but with a sly mixture of contempt. JOHNSON.

[7] *For, sir,*] These words, which are found in all the ancient copies, are omitted by Mr. Pope, and most of our modern editors. STEEVENS.

[8] *In compliment* extern,] In that which I do only for an outward show of civility. JOHNSON.

So, in Sir W. D'Avenant's *Albovine*, 1629:

" —— that in sight *extern*
" A patriarch seems." STEEVENS.

[9] *For* daws &c.] The first quarto reads,—For *doves*—. STEEVENS.

I have adhered to the original copy, because I suspect Shak-

RODERIGO. What a full fortune does the thick-lips owe,[2]
If he can carry't thus!

IAGO. Call up her father,
Rouſe him: make after him, poiſon his delight,
Proclaim him in the ſtreets; incenſe her kinſmen,
And, though he in a fertile climate dwell,
Plague him with flies: though that his joy be joy,
Yet throw ſuch changes of vexation on't,
As it may loſe ſome colour.

RODERIGO. Here is her father's houſe; I'll call aloud.

ſpeare had in his thoughts a paſſage in Lyly's *Euphues and his England*, 1580: "As all coynes are not good that have the image of Cæſar, nor all gold, that is coyned with the kings ſtampe, ſo all is not truth that beareth the ſhew of godlineſſe, nor all friends that beare a faire face. If thou pretend ſuch love to Euphues, carry *thy heart on the backe of thy hand*, and thy tongue in thy palme, that I may ſee what is in thy minde, and thou with thy finger claſpe thy mouth.—I can better take a bliſter of a nettle, than a pricke of a roſe; more willing that a raven ſhould peck out mine eyes, than a *turtle peck at* them." MALONE.

I read with the folio. Iago certainly means to ſay, he would expoſe his heart as a prey to the moſt worthleſs of birds, i. e. *daws*, which are treated with univerſal contempt. Our author would ſcarcely have degraded the amiable tribe of *doves* to ſuch an office; nor is the mention of them at all ſuitable to the harſh turn of Iago's ſpeech. STEEVENS.

[2] *What a* full fortune *does the thick-lips* owe,] *Full fortune* is, I believe, a complete piece of good fortune, as in another ſcene of this play a *full ſoldier* is put for a complete ſoldier. So, in *Cymbeline*:

"Our pleaſure his *full fortune* doth confine."

To *owe* is in ancient language, to *own*, to poſſeſs. STEEVENS.

So, in *Antony and Cleopatra*:

"——not the imperious ſhow
"Of the *full-fortun'd* Cæſar—."

Full is uſed by Chaucer in the ſame ſenſe in his *Troilus*, B. I.:

"Sufficeth this, my *full* friend Pandare,
"That I have ſaid—."

See alſo Vol. XVIII. p. 344, n. 5. MALONE.

IAGO. Do; with like timorous accent, and dire yell,
As when, by night and negligence, the fire
Is ſpied in populous cities.[3]
ROD. What ho! Brabantio! ſignior Brabantio, ho!
IAGO. Awake! what, ho! Brabantio! thieves! thieves! thieves!
Look to your houſe, your daughter, and your bags!
Thieves! thieves!

BRABANTIO, *above, at a window.*

BRA. What is the reaſon of this terrible ſummons?
What is the matter there?
ROD. Signior, is all your family within?
IAGO. Are your doors lock'd?[4]
BRA. Why? wherefore aſk you this?
IAGO. 'Zounds, ſir, you are robb'd; for ſhame, put on your gown;

[3] *As when, by night and negligence, the fire*
Is ſpied in populous cities.] The particle is uſed equivocally; the ſame liberty is taken by writers more correct:

"The wonderful creature! a woman of reaſon!
"Never grave *out of* pride, never gay *out of* ſeaſon."

JOHNSON.

By night and negligence means, during the time of night and negligence. M. MASON.

The meaning, as Mr. Edwards has obſerved, is, "not that the fire was ſpied by negligence, but the fire, which came by night and negligence, was ſpied.—And this double meaning to the ſame word is common to Shakſpeare with all other writers, eſpecially where the word is ſo familiar a one, as this in queſtion. Ovid ſeems even to have thought it a beauty inſtead of a defect." MALONE.

[4] *Are* your *door's lock'd?*] The firſt quarto reads,
Are all *doors lock'd?* STEEVENS.

Your heart is burſt,[5] you have loſt half your ſoul;
Even now, very now, an old black ram
Is tupping your white ewe.[6] Ariſe, ariſe;
Awake the ſnorting citizens with the bell,
Or elſe the devil will make a grandſire of you:
Ariſe, I ſay.

BRA. What, have you loſt your wits?

ROD. Moſt reverend ſignior, do you know my voice?

BRA. Not I; What are you?

ROD. My name is—Roderigo.

BRA. The worſe welcome:
I have charg'd thee, not to haunt about my doors:
In honeſt plainneſs thou haſt heard me ſay,
My daughter is not for thee; and now, in madneſs,
Being full of ſupper, and diſtempering draughts,[7]
Upon malicious bravery, doſt thou come
To ſtart my quiet.

[5] —— *is* burſt,] i. e. is broken. *Burſt* for *broke* is uſed in our author's *King Henry IV.* Part II: "—— and then he *burſt* his head for crowding among the marſhal's men." See Vol. XIII. p. 147, n. 6. STEEVENS.

See alſo Vol. IX. p. 206, n. 6; and p. 314, n. 4. MALONE.

[6] —— tupping *your white ewe.*] In the north of England a ram is called a *tup*. MALONE.

I had made the ſame obſervation in the third act of this play, ſcene iii.

—— *your* white ewe.] It appears from a paſſage in Decker's *O per ſe O*, 4to. 1612, that this was a term in the cant language uſed by vagabonds: "As the men haue nicke-names, ſo likewiſe haue the women: for ſome of them are called *the white ewe*, the lambe," &c. STEEVENS.

[7] —— diſtempering *draughts*,] To be diſtempered with liquor, was, in Shakſpeare's age, the phraſe for intoxication. In *Hamlet*, the King is ſaid to be "marvellous *diſtempered* with wine."

MALONE.

See Vol. XIII. p. 321, n. 3. STEEVENS.

RODERIGO. Sir, sir, sir,——

BRABANTIO. But thou must needs be sure,
My spirit, and my place, have in them power
To make this bitter to thee.

RODERIGO. Patience, good sir.

BRABANTIO. What tell'st thou me of robbing? this is Venice;
My house is not a grange.[8]

RODERIGO. Most grave Brabantio,
In simple and pure soul I come to you.

IAGO. 'Zounds, sir, you are one of those, that will not serve God, if the devil bid you. Because we come to do you service, you think we are ruffians: You'll have your daughter cover'd with a Barbary horse; you'll have your nephews neigh to you:[9] you'll have coursers for cousins, and gennets for germans.[2]

[8] —— *grange.*] *This is Venice;*
My house is not a grange.
That is, "you are in a populous city, not in a *lone house*, where a robbery might easily be committed." *Grange* is strictly and properly the farm of a monastery, where the religious reposited their corn. *Grangia*, Lat. from *Granum*. But in Lincolnshire, and in other northern counties, they call every lone house, or farm which stands solitary, a *grange*. T. WARTON.

So, in T Heywod's *English Traveller*, 1633:

"——— to absent himself from home,
"And make his father's house but as a *grange?*" &c.

Again, in Daniel's *Complaint of Rosamond*, 1599:

"—— soon was I train'd from court
"To a *solitary grange*," &c.

Again, in *Measure for Measure:* "—— at the moated *grange* resides this dejected Mariana." STEEVENS.

[9] —— *your* nephews *neigh to you:*] *Nephew*, in this instance, has the power of the Latin word *nepos*, and signifies a grandson, or any lineal descendant, however remote. So, in Spenser:

"And all the sons of these five brethren reign'd
"By due success, and all their *nephews* late,
"Even thrice eleven descents the crown obtain'd."

BRA. What profane wretch art thou?[3]

IAGO. I am one, ſir, that comes to tell you, your daughter and the Moor are now making the beaſt with two backs.[4]

Again, in Chapman's verſion of the *Odyſſey*, Book XXIV. Laertes ſays of Telemachus his *grandſon*:

" ——— to behold my ſon
" And *nephew* cloſe in ſuch contention."

Sir W. Dugdale very often employs the word in this ſenſe; and without it, it would not be very eaſy to ſhow how *Brabantio* could have *nephews* by the marriage of his *daughter*. Ben Jonſon likewiſe uſes it with the ſame meaning. The alliteration in this paſſage cauſed Shakſpeare to have recourſe to it.

STEEVENS.

See Vol. XV. p. 400, n. 9. MALONE.

[3] —— gennets *for germans*.] A *jennet* is a Spaniſh horſe. So, in Heywood's *Rape of Lucrece*, 1630:

" —— there ſtays within my tent
" A winged *jennet*." STEEVENS.

[3] *What* profane *wretch art thou?*] That is, *what wretch of groſs and licentious language?* In that ſenſe Shakſpeare often uſes the word profane. JOHNSON.

It is ſo uſed by other writers of the ſame age:

" How far off dwells the houſe-ſurgeon?
" —— You are a *profane* fellow, i'faith."

Again, in Ben Jonſon's *Tale of a Tub*:

" By the fly juſtice, and his clerk *profane*."

James Howell, in a dialogue prefixed to his edition of Cotgrave's Dictionary, in 1673, has the following ſentence: " J'aimerois mieux eſtre trop cérémonieux, que trop *prophane*:" which he thus alſo anglicifes—" I had rather be too ceremonious, than too *prophane*." STEEVENS.

[4] ——*your daughter and the Moor are now making* the beaſt with two backs.] This is an ancient proverbial expreſſion in the French language, whence Shakſpeare probably borrowed it; for in the *Dictionnaire des Proverbes François*, par G. D. B. Bruſſelles, 1710, 12mo. I find the following article: " Faire la bête a deux dos," pour dire, faire l'amour. PERCY.

In the *Dictionnaire Comique*, par le Roux, 1750, this phraſe is more particularly explained under the article *Bête*. " *Faire la bête a deux dos*. —Manière de parler qui ſignifie être couché avec une femme; faire le déduit." —" Et faiſoient tous deux ſouvent en-

BRA. Thou art a villain.
IAGO. You are—a ſenator.
BRA. This thou ſhalt anſwer; I know thee, Roderigo.
ROD. Sir, I will anſwer any thing. But I beſeech you,
[If't be your pleaſure,[5] and moſt wiſe conſent,
(As partly, I find, it is,) that your fair daughter,
At this odd-even and dull watch o'the night,[6]

ſemble *la bête a deux dos* joyeuſement." *Rabelais*, liv. i. There was a tranſlation of *Rabelais* publiſhed in the time of Shakſpeare. MALONE.

[5] *If't be your pleaſure*, &c.] The lines printed in crotchets are not in the firſt edition, but in the folio of 1623. JOHNSON.

[6] *At this* odd-even *and dull watch o'the night*,] The *even* of *night* is *midnight*, the time when night is divided into *even* parts. JOHNSON.

Odd is here ambiguouſly uſed, as it ſignifies *ſtrange*, *uncouth*, or *unwonted*; and as it is oppoſed to *even*.

But this expreſſion, however explained, is very harſh. STEEVENS.

This ODD EVEN is ſimply the interval between twelve at night and one in the morning. HENLEY.

By this ſingular expreſſion,—" this *odd-even* of night," our poet appears to have meant, that it was juſt approaching to, or juſt paſt, midnight; ſo near, or ſo recently paſt, that it was doubtful whether at that moment it ſtood at the point of midnight, or at ſome other leſs equal diviſion of the twenty-four hours; which a few minutes either before or after midnight would be.

So, in *Macbeth*:

" —— What is the *night*?
" *Lady M.* Almoſt at *odds with morning*, *which is which*."

Shakſpeare was probably thinking of his boyiſh ſchool-play, *odd or even*. MALONE.

Surely, " almoſt *at odds* with morning" ſignifies, almoſt *entering into conflict* with it. Thus, in *Timon of Athens*:

" 'Tis honour with moſt lands to be *at odds*—."

In *King Henry VI.* Part III. we find an idea ſimilar to that in *Macbeth*:

" —— like the *morning's war*,
" When dying clouds *contend* with growing light."

STEEVENS.

Transported—with no worse nor better guard,
But with a knave of common hire, a gondolier,—
To the gross clasps of a lascivious Moor,—
If this be known to you, and your allowance,[7]
We then have done you bold and saucy wrongs;
But, if you know not this, my manners tell me,
We have your wrong rebuke. Do not believe,
That, from the sense of all civility,[8]
I thus would play and trifle with your reverence:
Your daughter,—if you have not given her leave,—
I say again, hath made a gross revolt;
Tying her duty, beauty, wit, and fortunes,
In an extravagant[9] and wheeling stranger,[2]
Of here and every where: Straight satisfy yourself:]
If she be in her chamber, or your house,

[7] —— *and your* allowance,] i. e. done with your *approbation*. See Vol. XVI. p. 302, n. 3; and Vol. XX. p. 389, n. 3. MALONE.

[8] *That*, from *the sense of all civility*,[] That is, *in opposition to*, or *departing from* the sense of all civility. So, in *Twelfth Night*:

"But this is *from* my commission—."

Again, in *The Mayor of Quinborough*, by Middleton, 1661:

"But this is *from* my business." MALONE.

[9] *In an* extravagant—] *Extravagant* is here used in its Latin signification, for *wandering*. Thus, in *Hamlet*: "The *extravagant*, and erring spirit,—." STEEVENS.

[2] *Tying her duty, beauty, wit, and fortunes,*
In *an extravagant and wheeling stranger*,] Thus the old copies, for which the modern editors, following Mr. Pope, have substituted—*To* an extravagant &c. In *King Lear*, we find—"And hold our lives *in* mercy;" (not *at* mercy;) in *The Winter's Tale*—"he was torn to pieces *with* a *bear*," not "*by* a bear;" and in *Hamlet*,

"To let this canker of our nature come
"*In* further evil."

So, in the next scene, we have "——*in* your part," not "——*on* your part." We might substitute modern for ancient phraseology in all these passages with as much propriety as in the present. We yet say, "she is *wrapp'd up in* him." MALONE.

Let looſe on me the juſtice of the ſtate
For thus deluding you.[3]
BRA. Strike on the tinder, ho!
Give me a taper;—call up all my people:
This accident is not unlike my dream,
Belief of it oppreſſes me already:—
Light, I ſay! light! [*Exit, from above.*
IAGO. Farewell; for I muſt leave you:
It ſeems not meet, nor wholeſome to my place,
To be produc'd[4] (as, if I ſtay, I ſhall,)
Againſt the Moor: For, I do know, the ſtate,—
However this may gall him with ſome check,[5]—
Cannot with ſafety caſt him;[6] for he's embark'd
With ſuch loud reaſon to the Cyprus' wars,
(Which even now ſtand in act,) that, for their ſouls,
Another of his fathom they have not,
To lead their buſineſs: in which regard,
Though I do hate him as I do hell pains,
Yet, for neceſſity of preſent life,
I muſt ſhow out a flag and ſign of love,
Which is indeed but ſign. That you ſhall ſurely find him,
Lead to the Sagittary[7] the rais'd ſearch;
And there will I be with him. So, farewell.
[*Exit.*

[3] *For* thus deluding you.] The firſt quarto reads,—For *this deluſion*. STEEVENS.

[4] *To be* produc'd —] The folio reads,—*producted*. STEEVENS.

[5] —— *ſome* check,] Some rebuke. JOHNSON.

[6] —— caſt *him*;] That is, *diſmiſs* him; *reject* him. We ſtill ſay, a *caſt* coat, and a *caſt* ſerving-man. JOHNSON.

[7] —— *the* Sagittary —] Thus the folio. The quarto, 1622, reads,—the *Sagittar* —. I have choſen the unclipped reading. STEEVENS.

Enter, below, BRABANTIO, *and* Servants *with torches.*

BRA. It is too true an evil: gone ſhe is;
And what's to come of my deſpiſed time,[8]
Is nought but bitterneſs.—Now, Roderigo,
Where didſt thou ſee her?—O unhappy girl!—
With the Moor, ſay'ſt thou?—Who would be a father?—
How didſt thou know 'twas ſhe?—O, thou deceiv'ſt me
Paſt thought![9]—What ſaid ſhe to you?—Get more tapers;
Raiſe all my kindred.—Are they married think you?

ROD. Truly, I think, they are.

BRA. O heaven!—How got ſhe out!—O treaſon of the blood!—
Fathers, from hence truſt not your daughters' minds

[8] *And what's to come of my* deſpiſed *time,*] *Deſpiſed time*, is *time of no value*; time in which

"There's nothing ſerious in mortality,
"The wine of life is drawn, and the mere dregs
"Are left this vault to brag of." *Macbeth.* JOHNSON.

Again, in *Romeo and Juliet:*

"——— expire the term
"Of a *deſpiſed* life clos'd in my breaſt."

As the quotation in the preceding note belongs to our ſteady moraliſt, Dr. Johnſon, it could not have been more uncharacteriſtically vitiated, than by the compoſitor, in Mr. Malone's edition, where it appears thus:

"There's nothing ſerious in *morality.*" STEEVENS.

[4] ——— *O, thou deceiv ſt me*
Paſt thought!] Thus the quarto, 1622. The folio, 1623, and the quartos, 1630 and 1655, read,

——— *O, ſhe deceives me*
Paſt thought! ———.

I have choſen the apoſtrophe to his abſent daughter, as the moſt ſpirited of the two readings. STEEVENS.

By what you ſee them act.—Are there not charms,[2]
By which the property of youth and maidhood
May be abus'd?[3] Have you not read, Roderigo,
Of ſome ſuch thing?

ROD. Yes, ſir; I have, indeed.

BRA. Call up my brother.—O, that you had had her!—
Some one way, ſome another.—Do you know
Where we may apprehend her and the Moor?

ROD. I think, I can diſcover him; if you pleaſe
To get good guard, and go along with me.

BRA. Pray you, lead on.[4] At every houſe I'll call;
I may command at moſt:—Get weapons, ho!
And raiſe ſome ſpecial officers of night.[5]—
On, good Roderigo;—I'll deſerve your pains.

[*Exeunt.*

[2] —— Are *there not charms*,] Thus the ſecond folio. The firſt, and the quarto, ungrammatically read,—*Is* there not &c. Mr. Malone follows the oldeſt copies, and obſerves that the words—*Is* there not charms, &c. mean—Is there not *ſuch a thing as* charms?

STEEVENS.

[3] *By which the property of youth and maidhood*
May be abus'd?] By which the faculties of a young virgin may be infatuated, and made ſubject to illuſions and falſe imagination:

" —— wicked dreams *abuſe*
" The curtain'd ſleep." *Macbeth.* JOHNSON.

——*and* maidhood—] The quartos read—and *manhood*—.

STEEVENS.

[4] *Pray* you, lead on.] The firſt quarto reads,—Pray lead *me* on.

STEEVENS.

[5] ——*of* night.] Thus the original quarto, 1622; for which the editor of the folio ſubſtituted—officers of *might*; a reading which all the modern editors have adopted. I have more than once had occaſion to remark that the quarto readings were ſometimes changed by the editor of the folio, from ignorance of our poet's phraſeology or meaning.

I have no doubt that Shakſpeare, before he wrote this play, read *The Comwonwealth and Government of Venice*, tranſlated from the Italian, by Lewes Lewkenor, and printed in quarto, 1599: a book

SCENE II.

The ſame. Another Street.

Enter OTHELLO, IAGO, *and* Attendants.

IAGO. Though in the trade of war I have ſlain men,
Yet do I hold it very ſtuff o'the conſcience,[6]

prefixed to which we find a copy of verſes by Spenſer. This treatiſe furniſhed our poet with the knowledge of thoſe *officers* of night, whom Brabantio here deſires to be called to his aſſiſtance.

" For the greater expedition thereof, of theſe kinds of judgements, the heades or chieftaines of *the officers by night* do obtaine the authority of which the advocators are deprived. Theſe *officers of the night* are ſix, and ſix likewiſe are thoſe meane officers, that have only power to correct baſe vagabonds and trifling offences.

" Thoſe that do execute this office are called heades of the tribes of the city, becauſe out of every tribe, (for the city is divided into ſix tribes,) there is elected an *officer of the night*, and a head of the tribe. — The duty of eyther of theſe officers is, to keepe a watch every other night by turn, within their tribes; and, now the one, and then the other, to make rounds about his quarter, till the dawning of the day, being always guarded and attended on with weaponed officers and ſerjeants, and to ſee that there be not any diſorder done in the darkneſs of the night, which alwaies emboldeneth men to naughtineſſe; and that there be not any houſes broken up, nor theeves nor rogues lurking in corners with intent to do violence." *Commonwealth of Venice*, pp. 97, 99. MALONE.

It has been obſerved by Mr. Malone, in *Romeo and Juliet*, (See Vol. XI. p. 239, and 240, n. 2,) that there is no *watch* in Italy. How does that aſſertion quadrate with the foregoing account of *Officers of the night?*" STEEVENS.

[6] —— ſtuff *o'the* conſcience,] This expreſſion to common readers appears harſh. *Stuff* of the *conſcience* is, *ſubſtance* or *eſſence* of the conſcience. *Stuff* is a word of great force in the Teutonic languages. The elements are called in Dutch, *Hoefd ſtoffen*, or *head ſtuffs*. JOHNSON.

Again, in *King Henry VIII*:

" You're full of heavenly *ſtuff*," &c.

Friſh's *German Dictionary* gives this explanation of the word *ſtoff*: " —— materies ex qua aliquid fieri poterit." STEEVENS.

To do no contriv'd murder; I lack iniquity
Sometimes, to do me ſervice: Nine or ten times
I had thought to have yerk'd him here under the ribs.

OTH. 'Tis better as it is.

IAGO. Nay, but he prated,[7]
And ſpoke ſuch ſcurvy and provoking terms
Againſt your honour,
That, with the little godlineſs I have,
I did full hard forbear him. But, I pray, ſir,
Are you faſt married? for, be ſure of this, —
That the magnifico[8] is much belov'd;
And hath, in his effect, a voice potential
As double as the duke's:[9] he will divorce you;

Shakſpeare in *Macbeth* uſes this word in the ſame ſenſe, and in a manner yet more harſh:

"Cleanſe the *ſtuff'd boſom* of that perilous *ſtuff*." *Macbeth*.
HOLT WHITE.

[7] —— *he prated*,] Of whom is this ſaid? Of Roderigo?
STEEVENS.

[8] —— *the* magnifico —] "The chief men of Venice are by a peculiar name called *Magnifici*, i. e. *magnificoes*." Minſhieu's *Dictionary*. See too *Volpone*. TOLLET.

[9] ——— *a voice potentias*
As double *as the duke's:*] It appears from Thomas's *Hiſtory of Italy*, 4to. 1560, to have been a popular opinion, though a falſe one, that the duke of Venice had a *double* voice. "Whereas," ſays he, "many have reported, the duke in ballotyng ſhould have *two voices*; it is nothing ſo; for in giving his voice he hath but one ballot, as all others have." Shakſpeare, therefore, might have gone on this received opinion, which he might have found in ſome other book. Suppoſing, however, that he had learned from this very paſſage that the duke had *not* a double voice in the Council of Seven, yet as he has a vote in each of the various councils of the Venetian ſtate, (a privilege which no other perſon enjoys,) our poet might have thought himſelf juſtified in the epithet which he has here uſed; and this circumſtance, which he might have found in a book already quoted, Contareno's *Commonwealth and Government of Venice*, 4to. 1599, was, I believe, here in his thoughts.

Or put upon you what reſtraint and grievance
The law (with all his might, to enforce it on,)
Will give him cable.

OTH. Let him do his ſpite:
My ſervices, which I have done the ſigniory,
Shall out-tongue his complaints. 'Tis yet to know,
(Which, when I know that boaſting is an honour

" The *duke* himſelf alſo, if he will, may uſe the authority of an advocator or preſident, and make report to the councell of any offence, and of any amercement or puniſhment that is thereupon to be inflicted;—for *ſo great is the prince's authoritie, that he may, in whatſoever court,* ADJOINE *himſelfe to the magiſtrate therein, being preſident, as his colleague and companion, and have* EQUAL POWER WITH THE OTHER PRESIDENTS, that he might ſo by this means be able to look into all things." P. 41. Again, *ibidem*, p. 42: " Beſides this, this prince [i. e. the *duke*,] hath in *every councell* equal authoritie with any of them, for one ſuffrage or lotte." Thus we ſee, though he had not a double voice in any one aſſembly, yet as he had a vote in all the various aſſemblies, his voice, thus *added* to the voice of each of the preſidents of thoſe aſſemblies, might with ſtrict propriety be called *double*, and *potential*.—*Potential*, Dr. Johnſon thinks, means operative, having the *effect*, (by *weight* and *influence*,) without the external actual property. It is uſed, he conceives, " in the ſenſe of ſcience; a cauſtick is called *potential* fire." I queſtion whether Shakſpeare meant more by the word than *operative*, or *powerful*. MALONE.

Double and *ſingle* anciently ſignified *ſtrong* and *weak*, when applied to liquors, and perhaps to other objects. In this ſenſe the former epithet may be employed by Brabantio, and the latter, by the Chief Juſtice ſpeaking to Falſtaff: " Is not your wit *ſingle*?" When Macbeth alſo talks of his " *ſingle* ſtate of man," he may mean no more than his *weak* and debile ſtate of mind.

" —— —— *a voice* potential
" *As* double *as the duke's*,"

may therefore only ſignify that Brabantio's voice as a magnifico, was as forcible as that of the duke. See Vol. XI. p. 42, n. 5; and Vol. XIII. p. 36, n. 9. STEEVENS.

The DOUBLE *voice* of Brabantio refers to the option, which (as being a *magnifico*, he was no leſs entitled to, than the duke himſelf,) EITHER, of nullifying the marriage of his daughter, contracted without his conſent; OR, of ſubjecting Othello to fine and impriſonment, for having ſeduced an heireſs. HENLEY.

I ſhall promulgate,[2]) I fetch my life and being
From men of royal ſiege;[3] and my demerits[4]
May ſpeak, unbonneted,[5] to as proud a fortune

[2] ——'Tis yet to know,
(*Which, when I know that boaſting is an honour,*
I ſhall promulgate,) Thus the folio. The quarto, 1622, reads:

" ——'Tis yet to know
" That boaſting is an honour.
" I ſhall promulgate, I fetch," &c.

Some words certainly were omitted at the preſs; and perhaps they have been ſupplied in the wrong place. Shakſpeare might have written:

" ——'Tis yet to know
" That boaſting is an honour; which when I know,
" I ſhall promulgate, I fetch my life," &c.

I am yet to learn that boaſting is honourable, which when I have learned, I ſhall proclaim to the world *that* I fetch my life &c.

MALONE.

I am perfectly ſatisfied with the reading in the text, which appears not to have been ſuſpected of diſarrangement by any of our predeceſſors. STEEVENS.

[3] ——*men of royal* ſiege;] Men who have ſat upon royal *thrones*.

The quarto has—*men of royal* height. *Siege* is uſed for *ſeat* by other authors. So, in Stowe's Chronicle, p. 575: " there was ſet up a throne or *ſiege royall* for the king."

Again, in Spenſer's *Faery Queen*, B. II. c. vii:

" A ſtately *ſiege* of ſoveraigne majeſtye." STEEVENS.

So, in Grafton's Chronicle, p. 443: " Incontinent after that he was placed in the *royal ſiege*," &c. MALONE.

[4] —— *and my* demerits—] *Demerits* has the ſame meaning in our author, and many others of that age, as *merits*:

" Opinion that ſo ſticks on Martius, may
" Of his *demerits* rob Cominius." *Coriolanus.*

Again, in Dugdale's *Warwickſhire*, p. 850, edit. 1730: " Henry Conway, eſq. for his ſingular *demerits* received the dignity of knighthood."

Mereo and *demereo* had the ſame meaning in the Roman language. STEEVENS.

[5] *May ſpeak*, unbonneted,] Thus all the copies read. It ſhould be—*unbonneting*, i. e. without putting off the bonnet.

POPE.

As this that I have reach'd: For know, Iago,
But that I love the gentle Deſdemona,

I do not ſee the propriety of Mr. Pope's emendation, though adopted by Dr. Warburton, *Unbonnetting* may as well be, *not putting on*, as *not putting off*, the bonnet. Hanmer reads *e'en* bonneted. JOHNSON.

To ſpeak *unbonnetted*, is to ſpeak *with the cap off*, which is directly oppoſite to the poet's meaning. Othello means to ſay, that his birth and ſervices ſet him upon ſuch a rank, that he may ſpeak to a ſenator of Venice with his hat *on*; i. e. without ſhowing any marks of deference or inequality. I therefore am inclined to think Shakſpeare wrote:

May ſpeak, and, bonnetted, &c. THEOBALD.

Bonneter (ſays Cotgrave) is to *put off one's* cap. So, in *Coriolanus*: "Thoſe who are ſupple and courteous to the people, *bonneted* without any further deed to heave them at all into their eſtimation." *Unbonneted* may therefore ſignify, *without taking the cap off*. We might, I think, venture to read *imbonneted*. It is common with Shakſpeare to make or uſe words compounded in the ſame manner. Such are *impawn*, *impaint*, *impale*, and *immaſk*. Of all the readings hitherto propoſed, that of Mr. Theobald is, I think, the beſt. STEEVENS.

The objection to Mr. Steevens's explanation of *unbonneted*, i. e. *without taking the cap off*, is, that Shakſpeare has himſelf uſed the word in *King Lear*, Act III. ſc. i. with the very contrary ſignification, namely, for *one whoſe cap is off*:

" ——— *Unbonneted* he runs,
" And bids what will take all."

He might, however, have employed the word here in a different ſenſe. MALONE.

Unbonneted, is uncovered, revealed, made known. In the ſecond act and third ſcene of this play we meet with an expreſſion ſimilar to this: " ——— you *unlace* your reputation;" and another in *As you like it*, Act IV. ſc. i: " Now *unmuzzle* your wiſdom."

A. C.

Mr. Fuſeli (and who is better acquainted with the ſenſe and ſpirit of our author?) explains this conteſted paſſage as follows: " *I am his equal or ſuperior in rank; and were it not ſo, ſuch are my demerits, that*, unbonnetted, *without the addition of patrician or ſenatorial dignity, they may ſpeak to as proud a fortune* &c.

" At Venice, the *bonnet*, as well as the toge, is a badge of ariſtocratick honours to this day." STEEVENS.

I would not my unhouſed[6] free condition
Put into circumſcription and confine
For the ſea's worth.[7] But, look! what lights come yonder?

Enter CASSIO, *at a diſtance, and certain Officers with torches.*

IAGO. Theſe are the raiſed father, and his friends:
You were beſt go in.

OTH. Not I: I muſt be found;
My parts, my title, and my perfect ſoul,
Shall manifeſt me rightly. Is it they?

IAGO. By Janus, I think no.

OTH. The ſervants of the duke, and my lieutenant.

[6] —— *unhouſed* —] Free from *domeſtick* cares. A thought natural to an adventurer. JOHNSON.

Othello talking as a ſoldier, *unhouſed* may ſignify the having no ſettled houſe or habitation. WHALLEY.

[7] *For the ſea's worth.*] I would not marry her, though ſhe were as rich as the Adriatick, which the Doge annually marries. JOHNSON.

As the gold ring, annually thrown by the Doge into the Adriatick, cannot be ſaid to have much enriched it, I believe the common and obvious meaning of this paſſage is the true one.

The ſame words occur in Sir W. D'Avenant's *Cruel Brother*, 1630:

" —— he would not loſe that privilege,
" *For the ſea's worth.*"

Perhaps the phraſe is proverbial.

Pliny the naturaliſt has a chapter on *the riches of the ſea.*

Again, in *The Winter's Tale:*

" —— for all the ſun ſees, or
" The cloſe earth wombs, or *the profound ſea hides*
" *In unknown fathoms*," &c.

Again, in *King Henry V.* Act I:

" ———————— As rich with praiſe,
" As is the ooze, and *bottom of the ſea*,
" With ſunken wreck, and ſumleſs treaſuries."

STEEVENS.

The goodneſs of the night upon you, friends![8]
What is the news?
CAS. The duke does greet you, general;
And he requires your haſte-poſt-haſte appearance,[9]
Even on the inſtant.
OTH. What is the matter, think you?
CAS. Something from Cyprus, as I may divine;
It is a buſineſs of ſome heat: the gallies
Have ſent a dozen ſequent meſſengers[2]
This very night, at one another's heels;
And many of the conſuls,[3] rais'd, and met,
Are at the duke's already: You have been hotly
call'd for;
When, being not at your lodging to be found,
The ſenate hath ſent about[4] three ſeveral queſts,
To ſearch you out.

[8] *The goodneſs of the night upon you, friends!*] So, in *Meaſure for Meaſure*:

"The beſt and wholeſomeſt ſpirits of the night
"Envellop you, good Provoſt!" STEEVENS.

[9] —— *your haſte-poſt-haſte appearance,*] The comma, hitherto placed after *haſte*, ſhould be a hyphen. *Your haſte-poſt-haſte appearance* is your immediate appearance. The words "*Haſte, poſt, haſte,*" were in our author's time uſually witten on the cover of packets, or letters, ſent expreſs. RITSON.

[2] —— ſequent *meſſengers* —] The firſt quarto reads — *frequent* meſſengers. STEEVENS.

[3] —— *the conſuls,*] See p. 10, n. 3. STEEVENS.

[4] *The ſenate hath ſent* about —] The early quartos and all the modern editors, have,

The ſenate ſent above *three ſeveral queſts*, ——.

The folio:

The ſenate hath *ſent* about *&c.*

That is, *about* the city. I have adopted the reading of the folio. JOHNSON.

Queſts are, on this occaſion, ſearches. So, in Heywood's *Brazen Age*, 1613:

"Now, if in all his *queſts*, he be witheld."

An ancient MS. entitled "The booke of huntyng that is cleped

OTH. 'Tis well I am found by you.
I will but ſpend a word here in the houſe,
And go with you. [*Exit.*
CAS. Ancient, what makes he here?
IAGO. 'Faith, he to-night hath boarded a land carack;[4]
If it prove lawful prize, he's made for ever.
CAS. I do not underſtand.
IAGO. He's married.
CAS. To who?[5]

Mayſter of game," has the following explanation of the word *queſt*: "This word *queſt* is a terme of herte hunters of beyonde the ſee; and is thus moche to ſay as whan the hunter goth to fynde of the hert and to herborow him. STEEVENS.

[4] —— *a land* carack;] A *carack* is a ſhip of great bulk, and commonly of great value; perhaps what we now call a *galleon*. JOHNSON.

So, in Beaumont and Fletcher's *Coxcomb*:

"—— they'll be freighted;
"They're made like *caracks*, all for ſtrength and ſtowage."
STEEVENS.

The firſt ſhips that came richly laden from the Weſt Indies to Europe were thoſe from the Caraccas, part of the Spaniſh ſettlements: and ſome years ago a Caracca ſhip generally proved a very rich prize. M. MASON.

A *carack*, or *carick*, (for ſo it was more frequently written in Shakſpeare's time, (is of higher origin, and was denominated from the Spaniſh word, *caraca*, which ſignifies a veſſel of great bulk, conſtructed to carry a heavy burthen. The Spaniſh *caraca*, Minſheu thinks, may have been formed from the Italian *carico*, a lading, or freight. MALONE.

[5] *To who?*] It is ſomewhat ſingular that Caſſio ſhould aſk this queſtion. In the 3d ſcene of the 3d act, *Iago* ſays:

"Did Michael Caſſio, when you woo'd my lady,
"Know of your love?
"Oth. *From firſt to laſt.*"

He who was acquainted with the object courted by his friend, could have little reaſon for doubting to whom he would be married. STEEVENS.

Caſſio's ſeeming ignorance of Othello's courtſhip or marriage

Re-enter OTHELLO.

IAGO. Marry, to—Come, captain, will you go?
OTH. Have with you.[6]
CAS. Here comes another troop to ſeek for you.

Enter BRABANTIO, RODERIGO, *and Officers of night, with torches and weapons.*

IAGO. It is Brabantio:—general, be advis'd;[7]
He comes to bad intent.
OTH. Hola! ſtand there!
ROD. Signior, it is the Moor.
BRA. Down with him, thief!
[*They draw on both ſides.*
IAGO. You, Roderigo! come, ſir, I am for you.
OTH. Keep up your bright ſwords, for the dew will ruſt them.—
Good ſignior, you ſhall more command with years,
Than with your weapons.

might only be affected; in order to keep his friend's ſecret, till it became publickly known. BLACKSTONE.

Or he might fear that Othello had proved falſe to the gentle Deſdemona, and married another. MALONE.

How far this ſuſpicious apprehenſion would have become the benevolent Caſſio, the intimate friend of Othello, let the reader judge. STEEVENS.

[6] *Have with you.*] This expreſſion denotes readineſs. So, in the ancient *Interlude of Nature*, bl. l. no date:

"And ſaw that Glotony wold nedys begone;
"*Have with thee*, Glotony, quoth he anon,
"For I muſt go wyth thee."

See Vol. XV. p. 365, n. 5. STEEVENS.

[7] ——*be* advis'd;] That is, be *cool*; be *cautious*; be *diſcreet*. JOHNSON.

BRA. O thou foul thief, where haſt thou ſtow'd my daughter?
Damn'd as thou art, thou haſt enchanted her:
For I'll refer me to all things of ſenſe,
If ſhe in chains of magick were not bound,
Whether a maid—ſo tender, fair, and happy;
So oppoſite to marriage, that ſhe ſhunn'd
The wealthy curled darlings of our nation, [8]—
Would ever have, to incur a general mock,
Run from her guardage to the ſooty boſom
Of ſuch a thing as thou; to fear, not to delight. [9]

[8] *The wealthy* curled *darlings of our nation.*] *Curled* is *elegantly and oſtentatiouſly dreſſed.* He had not the hair particularly in his thoughts. JOHNSON.

On another occaſion Shakſpeare employs the ſame expreſſion, and evidently alludes to *the hair:*

" If ſhe firſt meet the *curled* Antony," &c.

Sir W. D'Avenant uſes the ſame expreſſion in his *Juſt Italian*, 1630:

" The *curl'd* and ſilken nobles of the town."

Again:

" Such as the *curled* youth of Italy."

I believe Shakſpeare has the ſame meaning in the preſent inſtance. Thus, Turnus, in the 12th Æneid, ſpeaking of Æneas:

" ——— fœdare in pulvere *crines*
" *Vibratos calido ferro*, ——." STEEVENS.

That Dr. Johnſon was miſtaken in his interpretation of this line, is aſcertained by our poet's *Rape of Lucrece*, where the hair is not merely alluded to, but expreſsly mentioned, and the epithet *curled* is added as characteriſtick of a perſon of the higheſt rank:

" Let him have time to tear his *curled hair.*"

Tarquin, a king's ſon, is the perſon ſpoken of. Edgar, when he was " proud in heart and mind," *curl'd his hair.* MALONE.

[9] *Of ſuch a thing as thou; to* fear, *not to delight,*] To *fear*, in the preſent inſtance, may mean—to *terrify*. So in, *K. Henry VI.* P. III:

" For Warwick was a bug that *fear'd* us all."

The line ſpoken by Brabantio is redundant in its meaſure. It might originally have ran—

Of ſuch as thou; to fear, not to delight.

Mr. Rowe, however, ſeems to have ſelected the words I would omit, as proper to be put into the mouth of Horatio, who applies them to Lothario:

" To be the prey of ſuch *a thing* as thou art." STEEVENS.

[Judge me the world,[2] if 'tis not groſs in ſenſe,
That thou haſt practis'd on her with foul charms;
Abus'd her delicate youth with drugs, or minerals,
That waken motion:[3]—I'll have it diſputed on:

—— *to* fear, *not to delight.*] To one more likely to terrify than delight her. So, in the next ſcene (Brabantio is again the ſpeaker):

" To fall in love with what *ſhe fear'd* to look on."

Mr. Steevens ſuppoſes *fear* to be a verb here, uſed in the ſenſe of to *terrify;* a ſignification which it formerly had. But *fear*, I apprehend, is a ſubſtantive, and poetically uſed for the *object* of fear. MALONE.

[2] [*Judge me the world*, &c.] The lines following in crotchets are not in the firſt edition. [1622.] POPE.

[3] *Abus'd her delicate youth with drugs or minerals,*
That waken motion:] [Old copy—*weaken.*] Hanmer reads with probability:
That waken motion:——. JOHNSON.

Motion in a ſubſequent ſcene of this play is uſed in the very ſenſe in which Sir T. Hanmer would employ it:—" But we have reaſon to cool our raging *motions*, our carnal ſtings, our unbitted luſts." STEEVENS.

To *weaken motion* is, to *impair the faculties.* It was till very lately and may with ſome be ſtill an opinion, that philtres or love potions have the power of perverting, and of courſe weakening or impairing both the ſight and judgement, and of procuring fondneſs or dotage toward any unworthy object who adminiſters them. And by *motion*, Shakſpeare means the ſenſes which are depraved and weakened by theſe faſcinating mixtures. RITSON.

The folio, where alone this paſſage is found, reads:
That weaken *motion:*—.
I have adopted Sir Thomas Hanmer's emendation, becauſe I have a good reaſon to believe that the words *weaken* and *waken* were in Shakſpeare's time pronounced alike, and hence the miſtake might eaſily have happened. *Motion* is elſewhere uſed by our poet preciſely in the ſenſe required here. So, in *Cymbeline:*

" ——— for there's no *motion*
" That tends to vice in man, but I affirm
" It is the woman's part."

Again, in *Hamlet:*

" ——— ſenſe ſure you have,
" Elſe could you not have *motion.*"

'Tis probable, and palpable to thinking.
I therefore apprehend and do attach thee,]

Again, in *Meaſure for Meaſure:*

" ——— one who never feels
" The wanton ſtings and *motions* of the ſenſe."

So, alſo, in *A Mad World, my Maſters*, by Middleton, 1608:

" And in myſelf ſooth up adulterous *motions*,
" And ſuch an appetite as I know damns me."

We have in the play before us—*waken'd wrath*, and I think in ſome other play of Shakſpeare—*waken'd love*. So, in our poet's 117th Sonnet:

" But ſhoot not at me in your *waken'd hate*."

Ben Jonſon in his preface to *Volpone* has a ſimilar phraſeology: " —— it being the office of the comick poet to *ſtirre up gentle affections*."

Mr. Theobald reads—That weaken *notion*, i. e. ſays he, her right conception and idea of things; underſtanding, judgement.

This reading it muſt be acknowledged, derives ſome ſupport from a paſſage in *King Lear*, Act II. ſc. iv.—" either his *notion weakens*, or his diſcernings are lethargy'd." But the objection to it is, that no opiates or intoxicating potions or powders of any ſort can diſtort or pervert the *intellects*, but by deſtroying them for a time; nor was it ever at any time believed by the moſt credulous, that *love-powders*, as they were called, could *weaken the underſtanding*, though it was formerly believed that they could *faſcinate* the *affections*: or in other words, *waken* motion.

Brabantio afterwards aſſerts,

" That with ſome mixtures powerful o'er the *blood*;
" He wrought upon her."

(Our poet, it ſhould be remembered, in almoſt all his plays uſes *blood* for *paſſion*. See Vol. XXII. p. 257, n. 2; and Vol. XVI. p. 296, n. 2 and Vol. XVII. p. 120, n. 5.) And one of the ſenators aſks Othello not whether he had *weaken'd* Deſdemona's *underſtanding*, but whether he did

" ——— by indirect and forced courſes
" Subdue and *poiſon* this young maid's *affections*."

The notion of the efficacy of love-powders was formerly ſo prevalent, that in the parliament ſummoned by King Richard the Third, on his uſurping the throne, it was publickly urged as a charge againſt lady Grey, that ſhe had bewitched King Edward the Fourth, " by ſtrange potions and amorous *charms*." See Fabian, p. 495; Speed, p. 913, edit. 1632; and Habington's *Hiſtory of King Edward the Fourth*, p. 35. MALONE.

In the paſſages adduced by Mr. Steevens and Mr. Malone, to

For an abuſer of the world, [4] a practiſer
Of arts inhibited and out of warrant:—
Lay hold upon him; if he do reſiſt,
Subdue him at his peril.

OTH. Hold your hands,
Both you of my inclining, and the reſt:
Were it my cue to fight, I ſhould have known it
Without a prompter.—Where will you that I go
To anſwer this your charge?

BRA. To priſon; till fit time
Of law, and courſe of direct ſeſſion,
Call thee to anſwer.

OTH. What if I do obey?
How may the duke be therewith ſatisfied;
Whoſe meſſengers are here about my ſide,

prove that *motion* ſignifies *luſtful deſires*, it may be remarked that the word derives this *peculiar meaning*, either from ſome epithet, or reſtrictive mode of expreſſion, with which it ſtands connected. But, had it been uſed *abſolutely*, in *that ſenſe*, with what conſiſtency could Brabantio attribute the emotions of luſt in his daughter, to the irritation of thoſe very philtres, which he, in the ſelf-ſame breath, repreſents as abating it?

The *drugs or minerals*, with which Othello is charged as having *abuſed the delicate youth* of Deſdemona, were ſuppoſed to have accompliſhed his purpoſe, by

" Charming her blood with pleaſing heavineſs,"

thereby *weakening* MOTION, that is, *ſubduing her* MAIDEN PUDENCY, *and lulling her* WONTED COYNESS *into a ſtate of acquieſcence.*

That is this the ſenſe of the paſſage, is further evident from what follows; for ſo baſhful was ihe of diſpoſition,

" ——————— that her MOTION
" Bluſh'd at herſelf;"

and, therefore, adds Brabantio:

" ——————— I vouch again,
" That with ſome mixtures powerful o'er the blood,
" Or with ſome dram conjur'd to this effect,
" He wrought upon her." HENLEY.

[4] For *an abuſer* &c.] The firſt quarto reads—*Such* an abuſer &c. STEEVENS.

Upon ſome preſent buſineſs of the ſtate,
To bring[5] me to him?

OFF. 'Tis true, moſt worthy ſignior,
The duke's in council; and your noble ſelf,
I am ſure, is ſent for.

BRA. How! the duke in council!
In this time of the night!—Bring him away:
Mine's not an idle cauſe; the duke himſelf,
Or any of my brothers of the ſtate,
Cannot but feel this wrong, as 'twere their own:
For if ſuch actions may have paſſage free,
Bond-ſlaves, and pagans,[6] ſhall our ſtateſmen be.

[*Exeunt.*

[5] *To* bring—] The quartos read—To *bear*. STEEVENS.

[6] *Bond-ſlaves, and* pagans,] Mr. Theobald alters *pagans* to *pageants*, for this reaſon, "That pagans are as ſtrict and moral all the world over, as the moſt regular Chriſtians, in the preſervation of private property." But what then? The ſpeaker had not this high opinion of pagan morality, as is plain from hence, that this important diſcovery, ſo much to the honour of paganiſm, was firſt made by our editor. WARBURTON.

The meaning of the expreſſions of Brabantio ſeems to have been miſtaken. I believe the morality of either chriſtians or pagans was not in our author's thoughts. He allude to the common condition of all blacks, who come from their own country, both *ſlaves* and *pagans*: and uſes the word in contempt of Othello and his complexion.—If this Moor is now ſuffered to eſcape with impunity, it will be ſuch an encouragement to his black countrymen, that we may expect to ſee all the firſt offices of our ſtate filled up by the *pagans* and *bond-ſlaves* of Africa. STEEVENS.

In our author's time *pagan* was a very common expreſſion of contempt. So in *King Henry IV.* P. II:

"What *pagan* may that be?"

See Vol. XIII. p. 68, n. 8. MALONE.

SCENE III.

The ſame. A Council-Chamber.

The Duke, *and* Senators, *ſitting at a table; Officers attending.*

DUKE. There is no compoſition[7] in theſe news,[8]
That gives them credit.
1. SEN. Indeed, they are diſproportion'd;
My letters ſay, a hundred and ſeven gallies.
DUKE. And mine, a hundred and forty.
2. SEN. And mine, two hundred:
But though they jump not on a juſt account,
(As in theſe caſes, where the aim reports,[9]

[7] *There is no* compoſition —] *Compoſition*, for *conſiſtency*, *concordancy*. WARBURTON.

[8] —— theſe *news*,] Thus the quarto, 1622, and ſuch was frequently the phraſeology of Shakſpeare's age. So, in *The Spaniſh Tragedy*, 1610:

"The *news are* more delightful to his ſoul,——."

See alſo Vol. XIV. p. 285, n. 9. The folio reads—*this* news. MALONE.

[9] *As in theſe caſes, where* the *aim reports*,] The folio has—*the* aim reports. But, *they aim reports*, [the reading of the quarto] has a ſenſe ſufficiently eaſy and commodious. Where men *report* not by certain knowledge, but by *aim* and conjecture. JOHNSON.

To *aim* is to conjecture. So, in *The Two Gentlemen of Verona*:

"But fearing leſt my jealous *aim* might err."

Again, in the manuſcript known by the title of *William and the Werwolf*, in the library of King's College, Cambridge:

"No man upon mold, might *ayme* the number." P. 56. STEEVENS.

—— *where the* aim *reports*,] In theſe caſes where conjecture or

'Tis oft with difference,) yet do they all confirm
A Turkiſh fleet, and bearing up to Cyprus.

DUKE. Nay, it is poſſible enough to judgement;
I do not ſo ſecure me in the error,
But the main article I do approve
In fearful ſenſe.

SAILOR. [*Within.*] What ho! what ho! what ho!

Enter an Officer *with a* Sailor.

OFF. A meſſenger from the gallies.

DUKE. Now? the buſineſs?

SAIL. The Turkiſh preparation makes for Rhodes;
So was I bid report here to the ſtate,
By ſignior Angelo.[9]

DUKE. How ſay you by this change?

1. Sen. This cannot be,
By no aſſay of reaſon;[2] 'tis a pageant,
To keep us in falſe gaze: When we conſider
The importancy of Cyprus to the Turk;
And let ourſelves again but underſtand,
That, as it more concerns the Turk than Rhodes,
So may he with more facile queſtion[3] bear it,

ſuſpicion tells the tale. *Aim* is again uſed as a ſubſtantive, in this ſenſe, in *Julius Cæſar:*

"What you would work me to, I have ſome *aim*."

MALONE.

[9] *By ſignior Angelo.*] This hemiſtich is wanting in the firſt quarto. STEEVENS.

[2] *By no* aſſay *of reaſon:*] Bring it to the *teſt*, examine it by reaſon as we examine metals by the *aſſay*, it will be found counterfeit by all trials. JOHNSON.

[3] —— *with more facile* queſtion —] *Queſtion* is for the *act of ſeeking*. With more *eaſy endeavour*. JOHNSON.

So may he with more facile queſtion *bear it*,] That is, he may

For that it ſtands not[4] in ſuch warlike brace,[5]
But altogether lacks the abilities
That Rhodes is dreſs'd in:—if we make thought of this,
We muſt not think, the Turk is ſo unſkilful,
To leave that lateſt, which concerns him firſt;
Neglecting an attempt of eaſe, and gain,
To wake, and wage, a danger profitleſs.[6]

DUKE. Nay, in all confidence, he's not for Rhodes.

OFF. Here is more news.

Enter a Meſſenger.

MESS. The Ottomites, reverend and gracious,
Steering with due courſe toward the iſle of Rhodes,
Have there injointed them with an after fleet.

1. SEN. Ay, ſo I thought:[7]—How many, as you gueſs?

MESS. Of thirty ſail: and now do they re-ſtem[8]

carry it with leſs diſpute, with leſs oppoſition. I don't ſee how the word *queſtion* can ſignify the *act of ſeeking*, though the word *queſt* may. M. MASON.

4 *For that it ſtands not* &c.] The ſeven following lines are added ſince the firſt edition. POPE.

5 ——*warlike* brace,] State of defence. To arm was called to *brace on* the armour. JOHNSON.

6 *To wake, and* wage, *a danger profitleſs.*] To *wage* here, as in many other places in Shakſpeare, ſignifies to fight, to combat.

Thus, in *King Lear*:

"To *wage* againſt the enmity of the air."

It took its riſe from the common expreſſion, to *wage war*.

STEEVENS.

7 *Ay, ſo* &c.] This line is not in the firſt quarto. STEEVENS.

8 —— *do they* re-ſtem —] The quartos mean to read,—*re-ſterne*, though in the firſt of them the word is miſſpelt. STEEVENS.

Their backward courſe, bearing with frank appearance
Their purpoſes toward Cyprus.—Signior Montano,
Your truſty and moſt valiant ſervitor,
With his free duty, recommends you thus,
And prays you to believe him.[9]

DUKE. 'Tis certain then for Cyprus.—
Marcus Luccheſé,[2] is he not in town?

1. SEN. He's now in Florence.

DUKE. Write from us; wiſh him[3] poſt-poſt-haſte: deſpatch.[4]

1. SEN. Here comes Brabantio, and the valiant Moor.

Enter BRABANTIO, OTHELLO, IAGO, RODERIGO, *and Officers.*

DUKE. Valiant Othello, we muſt ſtraight employ you
Againſt the general enemy Ottoman.[5]

[9] *And prays you to* believe *him.*] He entreats you not to doubt the truth of this intelligence. JOHNSON.

[2] *Marcus* Luccheſé,] The old copies have *Luccicos.* Mr. Steevens made the correction. MALONE.

[3] —— *wiſh him* —] i. e. recommend, deſire him. See Vol. VI. p. 288, n. 4 and other places. REED.

[4] —— *wiſh him poſt*-poſt-haſte: deſpatch.] i. e. tell him we wiſh him to make all *poſſible haſte. Poſt-haſte* is before in this play uſed adjectively:

" And he requires your haſte-*poſt-haſte appearance.*"

All meſſengers in the time of Shakſpeare were enjoined, " *Haſte haſte; for thy life, poſt haſte.*"

The reading of the text is that of the quarto, 1622. The folio reads:

Write from us to him, *poſt, poſt-haſte diſpatch.* MALONE.

[5] *Valiant Othello, we muſt ſtraight employ you*
Againſt the general enemy Ottoman.] It is part of the policy of the Venetian ſtate never to entruſt the command of an army to

I did not ſee you; welcome, gentle ſignior;
[*To* BRABANTIO.
We lack'd your counſel and your help to-night.
BRA. So did I yours: Good your grace, pardon me;
Neither my place, nor aught I heard of buſineſs,
Hath rais'd me from my bed; nor doth the general
care[6]
Take hold[7] on me; for my particular grief

native. "To exclude, therefore, (ſays Contareno, as tranſlated by Lewkenor, 4to. 1599,) out of our eſtate the danger or occaſion of any ſuch ambitiious enterpriſes, our anceſtors held it a better courſe to defend the dominions on the continent with foreign mercenary ſoldiers, than with their homebred citizens." Again: "Their charges and yearly occaſions of diſburſement are likewiſe very great; for alwaies they do entertain in honourable ſort with great proviſion a *captaine generall*, who alwaies is *a ſtranger borne*."
MALONE.

It was uſual for the Venetians to employ ſtrangers and even Moors in their wars. See *The White Devil, or Vittoria Corombona*, A& V. ſc. i. See alſo *Howell's Letters*, B. I. S. 1. Letter xxviii.
REED.

[6] —— *general* care —] The word *care*, which encumbers the verſe, was probably added by the players. Shakſpeare uſes *the general* as a ſubſtantive, though, I think, not in this ſenſe. JOHNSON.

The word *general*, when uſed by Shakſpeare as a ſubſtantive, always implies the populace, not the publick: and if it were uſed here as an adjective, without the word *care*, it muſt refer to *grief* in the following line, a word which may properly denote a private ſorrow, but not the alarm which a nation is ſuppoſed to feel on the approach of a formidable enemy. M. MASON.

I ſuppoſe the author wrote—

Rais'd me from bed; nor doth the general care——.

and not

Hath *rais'd me from* my *bed*; &c.

The words in the Roman character I regard as playhouſe interpolations, by which the metre of this tragedy is too frequently deranged. STEEVENS.

—— *general care* —]

" ——juvenumque prodis,
" *Publica cura.*" *Hor.* STEEVENS.

[7] *Take hold*—] The firſt quarto reads—Take *any* hold.
STEEVENS.

Is of ſo flood-gate and o'er-bearing nature,
That it engluts and ſwallows other ſorrows,
And it is ſtill itſelf.

DUKE. Why, what's the matter?

BRA. My daughter! O, my daughter!

SEN. Dead?

BRA. Ay, to me;
She is abus'd, ſtol'n from me, and corrupted
By ſpells and medicines bought of mountebanks:[7]
For nature ſo prepoſterouſly to err,
Being not deficient, blind, or lame of ſenſe,[8]
Sans witchcraft could not[9]——

[7] *By ſpells and medicines bought of mountebanks:*] Rymer has ridiculed this circumſtance as unbecoming (both for its weakneſs and ſuperſtition,) the gravity of the accuſer, and the dignity of the tribunal: but his criticiſm only expoſes his own ignorance. The circumſtance was not only exactly in character, but urged with the greateſt addreſs, as the thing chiefly to be inſiſted on. For, by the Venetian law, the giving love potions was very criminal, as Shakſpeare, without queſtion well underſtood. Thus the law, *Dei maleficii et herbarie*, cap. xvii. of the code, intitled, "Della promiſſion del maleficio." "Statuimo etiamdio, che-ſe alcun homo, o femina, harra fatto maleficii, iquali ſe dimandano vulgarmente *amatorie*, o veramente alcuni altri maleficii, che alcun homo o femina ſe haveſſon in odio, ſia frufta et bollado, et che hara conſegliado patiſca ſimile pena." And therefore in the preceding ſcene Brabantio calls them,

"——arts inhibited, and out of warrant."

WARBURTON.

Though I believe Shakſpeare knew no more of this Venetian law than I do, yet he was well acquainted with the edicts of that ſapient prince, king James the Firſt, againſt

"——————practiſers
"Of arts inhibited and out of warrant." STEEVENS.

See p. 35, n. 3. MALONE.

[8] *Being not* &c.] This line is wanting in the firſt quarto. STEEVENS.

[9] *For nature ſo prepoſterouſly to err,——*
Sans witchcraft could not—] The grammar requires we ſhould read:

DUKE. Whoe'er he be, that, in this foul proceeding,
Hath thus beguil'd your daughter of herſelf,
And you of her, the bloody book of law
You ſhall yourſelf read in the bitter letter,
After your own ſenſe; yea, though our proper ſon
Stood in your action.[2]

BRA. Humbly I thank your grace.
Here is the man, this Moor; whom now, it ſeems,
Your ſpecial mandate, for the ſtate affairs,
Hath hither brought.

DUKE *and* SEN. We are very ſorry for it.

DUKE. What, in your own part, can you ſay to this? [*To* OTHELLO.

BRA. Nothing, but this is ſo.

OTH. Moſt potent, grave, and reverend ſignors,
My very noble and approv'd good maſters,—

For nature ſo prepoſterouſly err, &c.] without the article *to*; and then the ſentence will be complete.
M. MASON.

Were I certain that our author deſigned the ſentence to be complete, and not to be cut ſhort by the Duke's interruption, I ſhould readily adopt the amendment propoſed by Mr. M. Maſon.
STEEVENS.

Omiſſion is at all times the moſt dangerous mode of emendation, and here aſſuredly is unneceſſary. We have again and again had occaſion to obſerve, that Shakſpeare frequently begins to conſtruct a ſentence in one mode, and ends it in another. See Vol. XXII. p. 87, n. 6. Here he uſes *could not*, as if he had written, *has not the power or capacity* to &c. It is not in nature ſo *to* err; ſhe knows not how to do it. MALONE.

Mr. Malone's opinion relative to omiſſions, is contradicted by an ancient canon of criticiſm,—*Præferatur lectio brevior*. I think it, in reſpect to Shakſpeare, of all other modes of emendation the leaſt reprehenſible. See the Advertiſement prefixed to this edition of our author, and Vol. IV. p. 67, 68, n. 6. STEEVENS.

[2] *Stood in your action.*] Were the man expoſed to your *charge* or *accuſation*. JOHNSON.

That I have ta'en away this old man's daughter,
It is moſt true; true, I have married her;
The very head and front of my offending [3]
Hath this extent, no more. Rude am I in my ſpeech,
And little bleſs'd with the ſet phraſe of peace;[4]
For ſince theſe arms of mine had ſeven years' pith,
Till now ſome nine moons waſted, they have us'd
Their deareſt action[5] in the tented field;

[3] *The very* head *and* front *of my offending*—] The *main*, the *whole*, unextenuated. JOHNSON.

"*Frons* cauſæ non ſatis honeſta eſt," is a phraſe uſed by Quintilian. STEEVENS.

A ſimilar expreſſon is found in Marlowe's *Tamburlaine*, 1590:

"The man that in the *forehead* of his fortunes
"Beares figures of renowne and miracle."

Again, in *Troilus and Creſſida*:

"So rich advantage of a promis'd glory,
"As ſmiles upon the *forehead* of this action." MALONE.

[4] *And little bleſs'd with the* ſet *phraſe of peace;*] *Soft* is the reading of the folio. JOHNSON.

This apology, if addreſſed to his miſtreſs, had been well expreſſed. But what he wanted, in ſpeaking before a Venetian ſenate, was not the *ſoft* blandiſhments of ſpeech, but the art and method of maſculine eloquence. The old quarto reads it, therefore, as I am perſuaded Shakſpeare wrote:

——— *the* ſet *phraſe of peace.* WARBURTON.

Soft may have been uſed for *ſtill* and *calm*, as oppoſed to the clamours of war. So, in *Coriolanus*:

"——— Say to them,
"Thou art their *ſoldier*, and, being bred in *broils*,
"Haſt not the *ſoft* way, which thou doſt confeſs
"Were fit for thee to uſe."

Again, in *Antony and Cleopatra*:

"——— 'Tis a worthy deed,
"And ſhall become you well, to entreat your captain
"To *ſoft* and gentle ſpeech." MALONE.

[5] *Their* deareſt *action*—] That is, *dear*, for which much is paid, whether money or labour; *dear action*, is action performed at great expence, either of eaſe or ſafety. JOHNSON.

Their deareſt *action* is their moſt *important* action. See Vol. XVII. p. 191, n. 7. MALONE.

And little of this great world can I ſpeak,
More than pertains to feats of broil and battle;
And therefore little ſhall I grace my cauſe.
In ſpeaking for myſelf: Yet, by your gracious patience,
I will a round unvarniſh'd[6] tale deliver
Of my whole courſe of love; what drugs, what charms,
What conjuration, and what mighty magick,
(For ſuch proceeding I am charg'd withal,)
I won his daughter with.[7]

BRA. A maiden never bold;
Of ſpirit ſo ſtill and quiet, that her motion

Inſtead of their *deareſt action*, we ſhould ſay in modern language, their *beſt exertion*. STEEVENS.

I ſhould give theſe words a more natural ſignification, and ſuppoſe that they mean—their *favourite* action, the action moſt dear to them. Othello ſays afterwards:

" ——— I do agnize
" A natural and prompt alacrity
" I find in hardneſs." M. MASON.

[6] ——*unvarniſh'd*—] The ſecond quarto reads—*unraviſh'd*. STEEVENS.

[7] *I won his daughter with.*] [The firſt quarto and folio—*I won his daughter.*] i. e. I won his daughter *with*: and ſo all the modern editors read, adopting an interpolation made by the editor of the ſecond folio, who was wholly unacquainted with our poet's metre and phraſeology. In *Timon of Athens* we have the ſame elliptical expreſſion:

" Who had the world as my confectionary,
" The mouths, the tongues, the eyes, and hearts of men,
" At duty, more than I could frame *employment* [*for*]."

See alſo Vol. XIX. p. 235, n. 5, where ſeveral other inſtances of a ſimilar phraſeology are collected. MALONE.

As my ſentiments concerning the merits of the ſecond folio are diametrically oppoſite to Mr. Malone's opinion of it, I have not diſplaced a grammatical to make room for an ungrammatical expreſſion.

What Mr. Malone has ſtyled " ſimilar phraſeology," I ſhould not heſitate to call, in many inſtances, congeniality of omiſſions and blunders made by tranſcribers, players, or printers.

Bluſh'd at herſelf;[8] And ſhe,—in ſpite of nature,
Of years, of country, credit, every thing,—
To fall in love with what ſhe fear'd to look on?
It is a judgement maim'd, and moſt imperfect,
That will confeſs—perfection ſo could err
Againſt all rules of nature; and muſt be driven
To find out practices of cunning hell,
Why this ſhould be. I therefore vouch again,
That with ſome mixtures powerful o'er the blood,
Or with ſome dram conjur'd to this effect,
He wrought upon her.

DUKE. To vouch this, is no proof;[9]
Without more certain and more overt teſt,[2]
Than theſe thin habits, and poor likelihoods
Of modern ſeeming,[3] do preſer againſt him.

1. SEN. But, Othello, ſpeak;—
Did you by indirect and forced courſes
Subdue and poiſon this young maid's affections?
Or came it by requeſt, and ſuch fair queſtion
As ſoul to ſoul affordeth?

The more I am become acquainted with the ancient copies, the leſs confidence I am diſpoſed to place in their authority, as often as they exhibit anomalous language, and defective metre. STEEVENS.

[8] *Bluſh'd at* herſelf;] Mr. Pope reads—at *itſelf*, but without neceſſity. Shakſpeare, like other writers of his age, frequently uſes the *perſonal*, inſtead of the *neutral* pronoun. STEEVENS.

[9] *To vouch* &c.] The firſt folio unites this ſpeech with the preceding one of *Brabantio*; and inſtead of *certain* reads *wider*. STEEVENS.

[2] —— *overt teſt*,] Open proofs, external evidence. JOHNSON.

[3] — *thin habits*,——
Of modern *ſeeming*,] Weak ſhow of ſlight appearance. JOHNSON.

So *modern* is generally uſed by Shakſpeare. See Vol. IX. p. 72, n. 9; and Vol. XI. p. 218, n. 2. MALONE.

The firſt quarto reads:

"*Theſe* are thin habits, and poore likelyhoods
"Of modern *ſeemings you* prefer againſt him." STEEVENS.

OTH. I do beſeech you,
Send for the lady to the Sagittary,[4]
And let her ſpeak of me before her father:
If you do find me foul in her report,
The truſt, the office, I do hold of you,[5]
Not only take away, but let your ſentence
Even fall upon my life.

DUKE. Fetch Deſdemona hither.

OTH. Ancient, conduct them; you beſt know the place — [*Exeunt* IAGO *and Attendants*:
And till ſhe come, as truly[6] as to heaven
I do confeſs[7] the vices of my blood,
So juſtly to your grave ears I'll preſent
How I did thrive in this fair lady's love,
And ſhe in mine.

DUKE. Say it, Othello.

OTH. Her father lov'd me; oft invited me;
Still queſtion'd me the ſtory of my life,
From year to year; the battles, ſieges, fortunes;
That I have paſs'd.
I ran it through, even from my boyiſh days,
To the very moment that he bade me tell it.
Wherein I ſpake of moſt diſaſtrous chances,
Of moving accidents, by flood, and field;

[4] —— *the* Sagittary,] So the folio here and in a former paſſage. The quarto in both places reads—the *Sagittar*. MALONE.

The *Sagittary* means the ſign of the fictitious creature ſo called, i. e. an animal compounded of man and horſe, and armed with a bow and quiver. See Vol. XIII. p. 434, n. 5. STEEVENS.

[5] *The truſt*, &c.] This line is wanting in the firſt quarto. STEEVENS.

[6] —— *as* truly —] The firſt quarto reads—as *faithful*. STEEVENS.

[7] *I do confeſs* &c.] This line is omitted in the firſt quarto. STEEVENS.

Of hair-breadth ſcapes i' the imminent deadly breach;
Of being taken by the inſolent foe,
And ſold to ſlavery; of my redemption thence,
And portance in my travel's hiſtory: [8]
Wherein of antres vaſt, [9] and deſarts idle, [2]

[8] *And* portance &c.] I have reſtored—

And with it all my travel's hiſtory,

from the old edition. It is in the reſt,

And portance *in my travel's hiſtory.*

Rymer, in his criticiſm, on this play, has changed it to *portents*, inſtead of *portance*. POPE.

Mr. Pope has reſtored a line to which there is a little objection, but which has no force. I believe *portance* was the author's word in ſome reviſed copy. I read thus:

Of being——ſold
To ſlavery, of my redemption thence,
And portance in't; *my travel's hiſtory.*

My redemption from ſlavery, and behaviour in it. JOHNSON.

I doubt much whether this line, as it appears in the folio, came from the pen of Shakſpeare. The reading of the quarto may be *weak*, but it is ſenſe; but what are we to underſtanding by my demeanour, or my ſufferings, (which ever is the meaning,) *in my* travel's *hiſtory*? MALONE.

By—my portance in my *travel's hiſtory*, perhaps our author meant—my behaviour in my travels *as deſcribed in my hiſtory of them.*

Portance is a word already uſed in *Coriolanus*:

" ——————— took from you
" The apprehenſion of his preſent *portance*,
" Which gibingly, ungravely, he did faſhion," &c.

Spenſer, in the third Canto of the ſecond Book of the *Faery Queen*, likewiſe uſes it:

" But for in court gay *portaunce* he perceiv'd."

STEEVENS.

[9] *Wherein of antres vaſt*, &c.] Diſcourſes of this nature made the ſubject of the politeſt converſations, when voyages into, and ·overies of, the new world were all in vogue. So, when the d Faulconbridge in *King John*, deſcribes the behaviour of greatneſs, he makes one of the eſſential circumſtances of it to iis kind of table-talk. The faſhion then running altogether in t way, it is no wonder a young lady of quality ſhould be ſtruck with the hiſtory of an adventurer. So that Rymer, who profeſſedly ridicules this whole circumſtance, and the noble author

Rough quarries, rocks, and hills whoſe heads touch heaven,
It was my hint to ſpeak,[3] ſuch was the proceſs;

of the *Characteriſticks*, who more obliquely ſneers at it, only expoſe their own ignorance. WARBURTON.

Whoever ridicules this account of the progreſs of love, ſhows his ignorance, not only of hiſtory, but of nature and manners. It is no wonder that, in any age, or in any nation, a lady, reclufe, timorous, and delicate, ſhould deſire to hear of events and ſcenes which ſhe could never ſee, and ſhould admire the man who had endured dangers, and performed actions, which, however, great, were yet magnified by her timidity. JOHNSON.

—— *antres* —] French, grottos. POPE.

Caves and *dens*. JOHNSON.

[2] —— *and deſarts* idle,] Every mind is liable to abſence and inadvertency, elſe Pope [who reads—deſarts *wild*,] could never have rejected a word ſo poetically beautiful. *Idle* is an epithet uſed to expreſs the infertility of the chaotick ſtate, in the Saxon tranſlation of the Pentateuch. JOHNSON.

So, in *The Comedy of Errors*:

" Uſurping ivy, briar, or *idle* moſs."

Mr. Pope might have found the epithet *wild* in all the three laſt folios. STEEVENS.

The epithet, *idle*, which the ignorant editor of the ſecond folio did not underſtand, and therefore changed to *wild*, is confirmed by another paſſage in this act: " —— either to have it ſteril with *idleneſs*, or manured with induſtry." MALONE.

Virgil applies *ignavus* to *woods* in the ſame way:

" ——— Iratus ſylvam devexit arator,
" Et *nemora* evertit multos *ignava* per annos."

Georg. II. v. 207. HOLT WHITE.

[3] *It was my* hint *to ſpeak*,] This implies it as done by a trap laid for her: but the old quarto reads *hent*, i. e. uſe, cuſtom. [*Hint* is the reading of the folio.] WARBURTON.

Hent is not *uſe* in Shakſpeare, nor, I believe, in any other author. *Hint*, or *cue*, is commonly uſed for occaſion of ſpeech, which is explained by, *ſuch is the proceſs*, that is, the courſe of the tale required it. If *hent* be reſtored, it may be explained by *handle*. I had a *handle*, or *opportunity*, to ſpeak of cannibals.

JOHNSON

Hent occurs at the concluſion of the 4th act of *Meaſure for Mea-*

And of the Cannibals that each other eat,
The Anthropophagi, and men whoſe heads
Do grow beneath their ſhoulders.[4] Theſe things to hear,
Would Deſdemona ſeriouſly incline:
But ſtill the houſe affairs would draw her thence;
Which ever as ſhe could with haſte deſpatch,
She'd come again, and with a greedy ear

ſure. It is derived from the Saxon *Hentan*, and means, to *take hold of, to ſeize:*

" ——— the graveſt citizens
" Have *hent* the gates."

But in the very next page Othello ſays:

" ——— Upon this *hint* I ſpake."

It is certain therefore that change is unneceſſary. STEEVENS.

[4] ——— *men whoſe heads*
Do grow beneath their ſhoulders.] Of theſe men there is an account in the interpolated travels of Mandeville, a book of that time. JOHNSON.

The *Cannibals* and *Anthropophagi* were known to an Engliſh audience before Shakſpeare introduced them. In *The Hiſtory of Orlando Furioſo*, played for the entertainment of Queen Elizabeth, they are mentioned in the very firſt ſcene; and Raleigh ſpeaks of people whoſe heads appear *not above* their ſhoulders.

Again, in the tragedy of *Locrine*, 1595:

" Or where the bloody *Anthropophagi*,
" With greedy jaws devour the wandring wights."

The poet might likewiſe have read of them in Pliny's *Natural Hiſtory*, tranſlated by P. Holland, 1601, and in Stowe's Chronicle. STEEVENS.

Hiſtories (ſays Bernard Gilpin, in a ſermon before Edward VI.) make mention of a " people called *Anthropophagi, eaters of men.*" REED.

Our poet has again in *The Tempeſt* mentioned " men whoſe heads ſtood in their breaſts." He had in both places probably Hackluyt's *Voyages*, 1598, in view:—" On that branch which is called Caora, are a nation of people *whoſe heades appeare not above their ſhoulders:* —they are reported to have their eyes in their ſhoulders, and the mouthes in the middle of their breaſts."

Raleigh alſo has given an account of men whoſe heads do grow beneath their ſhoulders, in his *Deſcription of Guiana*, publiſhed in 1596, a book that without doubt Shakſpeare had read. MALONE.

Devour up my diſcourſe:[5] Which I obſerving,
Took once a pliant hour; and found good means
To draw from her a prayer of earneſt heart,
That I would all my pilgrimage dilate,
Whereof by parcels ſhe had ſomething heard,
But not intentively:[6] I did conſent;

[5] —— *and with a greedy ear*
Devour up my diſcourſe:] So, in Marlowe's *Luſt's Dominion*, written before 1593:

" Hang both your *greedy ears* upon my lips;
" Let them *devour my ſpeech.*"

Again, in Spenſer's *Faery Queene*, B. VI. c. ix:

" Whyleſt thus he talkt, the *knight with greedy eare*
" Hong ſtill upon his melting mouth attent." MALONE.

Both theſe phraſes occur in Tully, " Non ſemper implet *aures* meas, ita ſunt *avidæ* & capaces." *Orat.* 104. " Nos hinc *voramus* literas—." *Ad Attic.* iv. 14. *Auribus avidis* captare, may alſo be found in Ovid, *De Ponto*. STEEVENS.

" Hiacoſque iterum demens audire labores
" Expoſcit, pendetque iterum narrantis ab ore." *Virg.*
M. MASON.

[6] *But not* intentively:] Thus the eldeſt quarto. The firſt folio reads—*inſtinctively*; the ſecond,—*diſtinctively*.

The old word, however, may ſtand. *Intention* and *attention* were once ſynonymous. So, in a play called *The Iſle of Gulls*, 1606: " Grace! at ſitting down, they cannot *intend* it for hunger." i. e. *attend* to it. Deſdemona, who was often called out of the room on the ſcore of houſe-affairs, could not have heard Othello's tale *intentively*, i. e. with *attention to all its parts*.

Again, in Chapman's verſion of the *Iliad*, B. VI:

" Hector *intends* his brother's will; but firſt" &c.

Again, in the tenth Book:

" ——— all with *intentive* ear
" Converted to the enemies' tents——."

Again, in the eighth Book of the *Odyſſey*:

" For our ſhips known th' expreſſed minds of men;
" And will ſo moſt *intentively* retaine
" Their ſcopes appointed, that they never erre."
STEEVENS.

Shakſpeare has already uſed the word in the ſame ſenſe in his *Merry Wives of Windſor*: " —— ſhe did courſe over my exteriors with ſuch a greedy *intention*." See alſo Vol. XVII. p. 70, n. 4.

And often did beguile her of her tears,
When I did ſpeak of ſome diſtreſsful ſtroke,
That my youth ſuffer'd. My ſtory being done,
She gave me for my pains a world of ſighs:[6]
She ſwore,—In faith, 'twas ſtrange, 'twas paſſing
ſtrange;
'Twas pitiful, 'twas wondrous pitiful:
She wiſh'd, ſhe had not heard it; yet ſhe wiſh'd
That heaven had made her ſuch a man: ſhe thank'd
me;
And bade me, if I had a friend that lov'd her,
I ſhould but teach him how to tell my ſtory,
And that would woo her. Upon this hint, I ſpake:
She lov'd me for the dangers I had paſs'd;
And I lov'd her, that ſhe did pity them.
This only is the witchcraft I have us'd;
Here comes the lady, let her witneſs it.

Enter DESDEMONA, IAGO, *and Attendants.*

DUKE. I think, this tale would win my daughter
too.—
Good Brabantio,
Take up this mangled matter at the beſt:
Men do their broken weapons rather uſe,
Than their bare hands.

BRA. I pray you, hear her ſpeak;
If ſhe confeſs, that ſhe was half the wooer,
Deſtruction on my head,[7] if my bad blame

Diſtinctively was the conjectural emendation of the editor of the ſecond folio, who never examined a ſingle quarto copy. MALONE.

[6] ——— *a world of* ſighs:] It was *kiſſes* in the later editions: but this is evidently the true reading. The lady had been forward indeed to give him a *world of kiſſes* upon a bare recital of his ſtory; nor does it agree with the following lines. POPE.

Sighs is the reading of the quarto, 1622; *kiſſes* of the folio. MALONE.

[7] *Deſtruction* &c.] The quartos read—Deſtruction *light no me.* STEEVENS.

Light on the man!—Come hither, gentle miſtreſs;
Do you perceive in all this noble company,
Where moſt you owe obedience?

DES. My noble father,
I do perceive here a divided duty:
To you I am bound for life, and education;
My life, and education, both do learn me
How to reſpect you; you are the lord of duty,[8]
I am hitherto your daughter: But here's my huſband;
And ſo much duty as my mother ſhow'd
To you, preferring you before her father,[9]
So much I challenge that I may profeſs
Due to the Moor, my lord.

BRA. God be with you!—I have done:—
Pleaſe it your grace, on to the ſtate affairs;
I had rather to adopt a child, than get it.—
Come hither, Moor:
I here do give thee that with all my heart,
Which,[2] but thou haſt already, with all my heart
I would keep from thee.—For your ſake, jewel,
I am glad at ſoul I have no other child;
For thy eſcape would teach me tyranny,
To hang clogs on them.—I have done, my lord.

DUKE. Let me ſpeak like yourſelf;[3] and lay a ſentence,

[8] —— *you are the lord of duty,*] The firſt quarto reads—you are lord of *all my* duty. STEEVENS.

[9] *And ſo much duty as my mother ſhow'd*
To you, preferring you before her father, &c.] Perhaps Shakſpeare had here in his thoughts the anſwer of the youngeſt daughter of *Ina*, king of the Weſt Saxons, to her father, which he ſeems to have copied in *King Lear*. See Vol. XX. p. 262. MALONE.

[2] *Which,* &c.] This line is omitted in the firſt quarto. STEEVENS.

[3] *Let me ſpeak like yourſelf;*) The duke ſeems to mean, when

Which, as a griſe,[4] or ſtep, may help theſe lovers
Into your favour.[5]
When remedies are paſt, the griefs are ended,[6]
By ſeeing the worſt, which late on hopes depended.
To mourn a miſchief that is paſt and gone,
Is the next way to draw new miſchief on.[7]
What cannot be preſerv'd when fortune takes,
Patience her injury a mockery makes.
The robb'd, that ſmiles, ſteals ſomething from the thief;
He robs himſelf, that ſpends a bootleſs grief.

BRA. So let the Turk of Cyprus us beguile;
We loſe it not, ſo long as we can ſmile.
He bears the ſentence well, that nothing bears
But the free comfort which from thence he hears:[8]

he ſays he will ſpeak like Brabantio, that he will ſpeak ſententiouſly. JOHNSON.

Let me ſpeak like yourſelf;] i. e. let me ſpeak as yourſelf would ſpeak, were you not too much heated with paſſion. SIR J. REYNOLDS.

[4] ——*as a* griſe,] *Grize* from *degrees*. A *grize* is a ſtep. So, in *Timon:*

"——for every *grize* of fortune
"Is ſmooth'd by that below."—

Ben Jonſon, in his *Sejanus*, gives the original word.

"Whom when he ſaw lie ſpread on the *degrees*."

In the will of K. Henry VI. where the dimenſions of King's College chapel at Cambridge are ſet down, the word occurs, as ſpelt in ſome of the old editions of Shakſpeare: "——from the provoſt's ſtall, unto the *greece* called *Gradus Chori*, 90 feet."

STEEVENS.

[5] *Into your favour.*] This is wanting in the folio, but found in the quarto. JOHNSON.

[6] *When remedies are paſt, the griefs are ended,*] This our poet has elſewhere expreſſed [In *Love's Labour's Loſt*, Act V. ſc. ii.] by a common proverbial ſentence, *Paſt cure is ſtill paſt care.* MALONE.

[7] —— new *miſchief on.*] The quarto read—*more* miſchief.—

STEEVENS.

[8] *But the free comfort which from thence he hears:*] But the moral precepts of conſolation, which are liberally beſtowed on occaſion of the ſentence. JOHNSON.

But he bears both the ſentence and the ſorrow,
That, to pay grief, muſt of poor patience borrow.
Theſe ſentences, to ſugar, or to gall,
Being ſtrong on both ſides, are equivocal:
But words are words; I never yet did hear,
That the bruis'd heart was pierced through the ear.[9]

[9] *But words are words; I never yet did hear,*
That the bruis'd heart was pierced *through the ear.*] The duke had by ſage ſentences been exhorting Brabantio to patience, and to forget the grief of his daughter's ſtolen marriage, to which Brabantio is made very pertinently to reply to this effect: "My lord, I apprehend very well the wiſdom of your advice; but though you would *comfort* me, words are but words; and the heart, already *bruis'd*, was never *pierc'd*, or *wounded*, through the *ear*." It is obvious that the text muſt be reſtored thus:

That the bruis'd heart was pieced *through the ear.*

i. e. that the wounds of ſorrow were ever cured, or a man made *heart-whole* merely by the words of conſolation. WARBURTON.

Shakſpeare was continually changing his firſt expreſſion for another, either ſtronger or more uncommon; ſo that very often the reader, who has not the ſame continuity or ſucceſſion of ideas, is at a loſs for its meaning. Many of Shakſpeare's uncouth ſtrained epithets may be explained, by going back to the obvious and ſimple expreſſion, which is moſt likely to occur to the mind in that ſtate. I can imagine the firſt mode of expreſſion that occurred to the poet was this:

The *troubled* heart was never cured by words.

To give it poetical force, he altered the phraſe:

The wounded heart was never reached through the ear.

Wounded heart he changed to *broken*, and that to *bruiſed*, as a more common expreſſion. *Reached* he altered to *touched*, and the tranſition is then eaſy to *pierced*, i. e. thoroughly *touched*. When the ſentiment is brought to this ſtate, the commentator, without this unravelling clue, expounds *piercing the heart* in its common acceptation *wounding the heart*, which making in this place nonſenſe, is corrected to *pieced the heart*, which is very ſtiff, and, as Polonius ſays, *is a vile phraſe*. SIR J. REYNOLDS.

Pierced may be right. The conſequence of a *bruiſe* is ſometimes matter collected, and this can no way be cured without *piercing* or letting it out. Thus, in *Hamlet*:

I humbly beſeech you, proceed to the affairs of ſtate.

" It will but ſkin and film the ulcerous place,
" Whiles rank corruption mining all within,
" Infects unſeen."

Again,

" This is th' impoſthume of much wealth and peace,
" That inward breaks, and ſhows no cauſe without,
" Why the man dies."

Our author might have had in his memory the following quaint title of an old book: i. e. " A lytell treatyſe called the dyſputacyon, or the complaynte of *the herte through perced with the lokynge of the eye.* Imprynted at Londō in Fleteſtrete at y^e^ ſygne of the ſonne by Wynkyn de Worde." STEEVENS.

But words are words; I never yet did hear,
That the bruis'd heart was pierced *through the ear.*] Theſe moral precepts, ſays Brabantio, may perhaps be founded in wiſdom, but they are of no avail. Words after all are but words; and I never yet heard that conſolatory ſpeeches could *reach* and *penetrate* the afflicted heart, through the medium of the ear.

Brabantio here expreſſes the ſame ſentiment as the father of Hero in *Much Ado about Nothing*, when he derides the attempts of th'oſe comforters who in vain endeavour to

" Charm *ache* with *air*, and *agony* with *words*."

Our author has in various places ſhewn a fondneſs for this antitheſis between the *heart* and *ear*. Thus, in his *Venus and Adonis*:

" This diſmal cry rings ſadly in her *ear*,
" Through which it enters, to ſurpriſe her *heart*."

Again, in *Much Ado about Nothing*: " My couſin tells him in his *ear*, that he is in her *heart*."

Again, in *Cymbeline*:

" —— I have ſuch a *heart* as both mine *ears*
" Muſt not in haſte abuſe."

Again, in his *Rape of Lucrece*:

" His *ear* her prayers admits, but his *heart* granteth
" No *penetrable* entrance to her plaining."

A doubt has been entertained concerning the word *pierced*, which Dr Warburton ſuppoſed to mean *wounded*, and therefore ſubſtituted *pieced* in its room. But *pierced* is merely a figurative expreſſion, and means not *wounded*, but penetrated, *in a metaphorical ſenſe*; thoroughly affected; as in the following paſſage in Shakſpeare's 46th Sonnet:

" My *heart* doth plead, that thou in him doſt lie;
" A cloſet never *pierc'd* with cryſtal eyes."

DUKE. The Turk with a moſt mighty preparation makes for Cyprus:—Othello, the fortitude of the place is beſt known to you: And though we have there a ſubſtitute of moſt allow'd ſufficiency, yet opinion, a ſovereign miſtreſs of effects, throws a more ſafer voice on you: you muſt therefore be content to ſlubber the gloſs of your new fortunes[a] with this more ſtubborn and boiſterous expedition.

So alſo, in *Love's Labour's Loſt*:

"Honeſt plain words beſt *pierce* the *ear* of *grief*."

Again, in his *Rape of Lucrece*:

"With ſweeteſt touches *pierce* your 'miſtreſs' *ear*."

In a word, *a heart pierced through the ear*, is a heart which (to uſe our poet's words elſewhere,) has *granted a penetrable entrance* to the language of conſolation. So, in *The Mirrour for Magiſtrates*, 1575:

"My *piteous plaint*—the hardeſt *heart* may *pierce*."

Spenſer has uſed the word exactly in the ſame figurative ſenſe in which it is here employed; *Faery Queene*, Book VI. c. ix:

"Whyleſt thus he talkt, the knight with greedy eare
"Hong ſtill upon his melting mouth attent;
"Whoſe ſenſefull *words impierſt* his *hart* ſo neare,
"That he was rapt with double raviſhment."

And in his Fourth Book, c. viii. we have the very words of the text:

"Her *words* ——————
"Which, *paſſing through the eares*, would *pierce* the *hart*."

Some perſons have ſuppoſed that *pierced* when applied metaphorically to the heart, can only be uſed to expreſs pain; that the poet might have ſaid, *pierced* with *grief*, or *pierced* with *plaints*, &c. but that to talk of *piercing* a heart with *conſolatory ſpeeches*, is a catachreſis: but the paſſage above quoted from Spenſer's ſixth book ſhows that there is no ground for the objection. So alſo, in Marlowe's *Tamburlaine*, 1590, we find—

"Nor thee nor them, thrice noble Tamburlaine,
"Shall want my *heart* to be *with gladneſs pierc'd*."

MALONE.

[a] ——*to* ſlubber *the* gloſs *of your* new *fortunes*—] To *ſlubber*, on this occaſion, is to *obſcure*. So, in the Firſt Part of *Jeronimo*, &c. 1605:

"The evening too begins to *ſlubber* day."

The latter part of this metaphor has already occurred in *Macbeth*:

"—————golden opinions——
"Which ſhould be worn now in their *neweſt gloſs*."

STEEVENS.

OTH. The tyrant cuſtom, moſt grave ſenators,
Hath made the flinty and ſteel couch of war
My thrice-driven bed of down:[3] I do agnize[4]
A natural and prompt alacrity,
I find in hardneſs; and do undertake
Theſe preſent wars[5] againſt the Ottomites.
Moſt humbly therefore bending to your ſtate,
I crave fit diſpoſition for my wife;
Due reference of place, and exhibition;[6]

[3] ——*thrice*-driven *bed of down:*] A *driven* bed, is a bed for which the feathers are ſelected, by *driving* with a fan, which ſeparates the light from the heavy. JOHNSON.

[4] —— *I do* agnize —] i. e. acknowledge, confeſs, avow. So, in *A Summarie Report*, &c. of the Speaker relative to Mary Queen of Scots, 4to. 1586: "—— a repentant convert, *agniſing* her Maieſties great mercie" &c. Again, in the old play of *Cambyſes:*

"The tenor of your princely will, from you for to *agnize.*"

In this inſtance, however, it ſignifies to know: as likewiſe in the following, from the ſame piece:

"Why ſo? I pray you let me *agnize.*" STEEVENS.

It is ſo defined [i. e. to acknowledge] in Bullokar's *Engliſh Expoſitor*, 8vo. 1616. MALONE.

[5] Theſe *preſent wars* —] The quarto,[1] 1622, aod the folio, by an error of the preſs, have — *this* preſent wars. For the emendation I am reſponſible. MALONE.

[6] *I crave fit diſpoſition for my wife;*
Due reference *of place, and exhibition;* &c.] I deſire, that proper *diſpoſition* be made for my wife, that ſhe may have *precedency* and *revenue*, accommodation and *company* ſuitable to her rank.

For *reference*, of place, the old quartos have *reverence*, which Sir T. Hanmer has received. I ſhould read,

Due preference *of place*,——. JOHNSON.

Exhibition is allowance. The word is at preſent uſed only at the univerſities.

So, in *The Two Gentlemen of Verona:*

"What maintenance he from his friends receives,
"Like *exhibition* thou ſhalt have from me."

Again, in *King Edward IV.* by Heywood, 1626:

"Of all the *exhibition* yet beſtow'd,
"This woman's liberality likes me beſt." STEEVENS.

See Vol. XX. p. 295, n. 4. MALONE.

With ſuch accommodation, and beſort,
As levels with her breeding.
DUKE. If you pleaſe,
Be't at her father's.
BRA. I'll not have it ſo.
OTH. Nor I.
DES. Nor I; I would not there reſide,
To put my father in impatient thoughts,
By being in his eye. Moſt gracious duke,
To my unfolding lend a gracious ear;[6]
And let me find a charter in your voice,[7]
To aſſiſt my ſimpleneſs.[8]
DUKE. What would you, Deſdemona?
DES. That I did love the Moor to live with him,
My downright violence and ſtorm of fortunes[9]

[6] —— *Moſt* gracious *duke*,
To my unfolding lend a gracious *ear;*] Thus the quarto, 1622. The folio, to avoid the repetition of the ſame epithet, reads: "—— your *proſperous* ear; i. e. your *propitious* ear. STEEVENS.

[7] —— *a charter in your voice,*] Let your favour *privilege* me.
JOHNSON.

[8] To aſſiſt *my ſimpleneſs.*] The firſt quarto reads this as an unfiniſhed ſentence:
And if *my ſimpleneſs*——. STEEVENS.

[9] *My downright violence* and ſtorm *of fortunes*—] *Violence* is not *violence ſuffered*, but *violence acted.* Breach of common rules and obligations. The old quarto has *ſcorn* of fortune, which is perhaps the true reading. JOHNSON.

I would rather continue to read—*ſtorm of fortunes*, on account of the words that follow, viz. "May *trumpet* to the world."
So, in *King Henry IV.* Part I:
"—— the ſouthern *wind*
"Doth play the *trumpet* to his purpoſes."
Again, in *Troilus and Creſſida:*
"—————— ſo
"Doth valour ſhow, and valour's worth, divide
"In *ſtorms of fortune.*" STEEVENS.

May trumpet to the world; my heart's ſubdu'd
Even to the very quality of my lord: [2]

So, in *King Henry VIII:*

" An old man broken with the *ſtorms of ſtate*."

The expreſſion in the text is found in Spenſer's *Faery Queen*, Book VI. c. ix:

" Give leave awhile, good father, in this ſhore,
" To reſt my barcke, which hath bene beaten late
" With *ſtormes of fortune* and tempeſtuous fate."

And Bacon, in his *Hiſtory of King Henry the Seventh*, has uſed the ſame language: " The king in his account of peace and calms did much overcaſt his *fortunes*, which proved for many years together full of broken ſeas, tides, and *tempeſts*."

Mr. M. Maſon objects, that Mr. Steevens has not explained theſe words. Is any explanation wanting? or can he, who has read in *Hamlet*, that a judicious player " in the *tempeſt* and *whirlwind* of his *paſſion* ſhould acquire and beget a temperance;" who has heard Falſtaff wiſh for a *tempeſt* of provocation; and finds in *Troilus and Creſſida*—" in the wind and *tempeſt* of her frown," be at a loſs to underſtand the meaning of a *ſtorm of fortunes?* By her *downright violence and ſtorm of fortunes*, Deſdemona without doubt means, the bold and deciſive meaſure ſhe had taken, of following the dictates of paſſion and giving herſelf to the Moor; regardleſs of her parent's diſpleaſure, the forms of her country, and the future inconvenience ſhe might be ſubject to, by " tying her duty, beauty, wit, and *fortunes*, in an extravagant and wheeling ſtranger, of here and every where."

On looking into Mr. Edward's remarks, I find he explains theſe words nearly in the ſame manner. " *Downright violence*, (ſays he,) means, the unbridled impetuoſity with which her paſſion hurried her on to this unlawful marriage; and *ſtorm of fortunes* may ſignify the hazard ſhe thereby ran, of making ſhipwreck of her worldly intereſt. Both very agreeable to what ſhe ſays a little lower—

" —— to his honours, and his valiant parts
" Did I my ſoul and *fortunes* conſecrate." MALONE.

[2] *Even to the very quality of my lord:*] The firſt quarto reads, *Even to the* utmoſt pleaſure, &c. STEEVENS.

Quality here means *profeſſion*. " I am ſo much enamoured of Othello, that I am even willing to endure all the inconveniencies incident to a *military life*, and to attend him to the wars."—" I cannot mervaile, (ſaid Lord Eſſex to Mr. Aſhton, a Puritan preacher who was ſent to him in the Tower,) though my proteſtations are not believed of my enemies, when they ſo little prevailed with a man of your *quality*." See alſo Vol. XXII. p. 128, n. 9.

I ſaw Othello's viſage in his mind; [3]
And to his honours, and his valiant parts,
Did I my ſoul and fortunes conſecrate.
So that, dear lords, if I be left behind,
A moth of peace, and he go to the war,
The rites, for which I love him, are bereft me,
And I a heavy interim ſhall ſupport
By his dear abſence: Let me go with him.

OTH. Your voices, lords: [4]—'beſeech you, let her will
Have a free way.
Vouch with me, heaven, [5] I therefore beg it not,

That this is the meaning, appears not only from the reading of the quarto,—" my heart's ſubdued, even *to the utmoſt pleaſure* of my lord, i. e. ſo as to prompt me to go with him wherever he *wiſhes* I ſhould go," but alſo from the whole tenour of Deſdemona's ſpeech; the purport of which is, that as ſhe had married a *ſoldier*, ſo ſhe was ready to accompany him to the wars, and to conſecrate her ſoul and fortunes to his *honours*, and his *valiant* parts; i. e. to attend him wherever his *military character* and his *love of fame* ſhould call him. MALONE.

That *quality* here ſignifies the *Mooriſh complexion* of Othello, and not his *military profeſſion*, is obvious from what immediately follows:

" I ſaw Othello's *viſage* in his mind:"

and alſo from what the Duke ſays to Brabantio:

" If virtue no delighted beauty lack,
" Your ſon-in-law is far more *fair* than *black*."

Deſdemona, in this ſpeech aſſerts, that the virtues of Othello had ſubdued her heart, in ſpite of his viſage; and that, to his rank and accompliſhments as a ſoldier, ſhe had conſecrated her ſoul and her fortunes. HENLEY.

[3] *I ſaw Othello's viſage in his mind;*] It muſt raiſe no wonder, that I loved a man of an appearance ſo little engaging: I ſaw his face only in his mind; the greatneſs of his character reconciled me to his form. JOHNSON.

[4] *Your voices*, lords:] The folio reads,—*Let her have your voice.* STEEVENS.

[5] *Vouch with me, heaven,*] Thus the ſecond quarto and the folio. STEEVENS.

Theſe words are not in the original copy, 1622. MALONE.

To pleaſe the palate of my appetite;
Nor to comply with heat, the young affects,
In my diſtinct and proper ſatisfaction; [6]

[6] *Nor to comply with heat, the young affects,*
In my diſtinct *and proper ſatisfaction:*] [Old copies—*defunct*] As this has been hitherto printed and ſtopped, it ſeems to me a period of as ſtubborn nonſenſe as the editors have obtruded upon poor Shakſpeare throughout his works. What a prepoſterous creature is this Othello made, to fall in love with and marry a fine young lady, when *appetite* and *heat*, and *proper ſatisfaction*, are *dead* and *defunct* in him! (For, *defunct* ſignifies nothing elſe, that I know of, either primitively or metaphorically:) But if we may take Othello's own word in the affair, he was not reduced to this fatal ſtate:

" —— or, for I am declin'd
" Into the vale of years; yet *that's not much.*"

Again, Why ſhould our poet ſay, (for ſo he ſays as the paſſage has been pointed) that the young *affect* heat? Youth, certainly, *has* it, and has no occaſion or pretence of *affecting* it. And, again, after *defunct*, would he add ſo abſurd a collateral epithet as *proper*? But *affects* was not deſigned here as a verb, and *defunct* was not deſigned here at all. I have by reading *diſtinct* for *defunct*, reſcued the poet's text from abſurdity; and this I take to be the tenor of what he would ſay; " I do not beg her company with me, merely to pleaſe myſelf; nor to indulge the heat and *affects* (i. e. affections) of a new-married man, in my own diſtinct and proper ſatisfaction; but to comply with her in her requeſt, and deſire, of accompanying me." *Affects* for *affections*, our author in ſeveral other paſſages uſes.
THEOBALD.

Nor to comply with heat, the young affects
In my defunct *and proper ſatisfaction:*] i. e. with that heat and new affections which the indulgence of my appetite has raiſed and created. This is the meaning of *defunct*, which has made all the difficulty of the paſſage. WARBURTON.

I do not think that Mr. Theobald's emendation clears the text from embarraſſment, though it is with a little imaginary improvement received by Sir T. Hanmer, who reads thus:

Nor to comply with heat affects the young,
In my diſtinct *and proper ſatisfaction.*

Dr. Warburton's explanation is not more ſatisfactory: what made the difficulty will continue to make it. I read,

——— *I beg it not,*
To pleaſe the palate of my appetite,
Nor to comply with heat (the young affects

But to be free and bounteous to her mind:
And heaven defend' your good ſouls, that you think

In me *defunct*) *and proper ſatisfaction;*
But to be free and bounteous to her mind.

Affects ſtands here, not for *love*, but for *paſſions*, for that by which any thing is affected. *I aſk it not*, ſays he, *to pleaſe appetite, or ſatisfy looſe deſires*, the paſſions of youth which I have now outlived, or *for any particular gratification of myſelf, but merely that I may indulge the wiſhes of my wife.*

Mr. Upton had, before me, changed *my* to *me*; but he has printed young *effects*, not ſeeming to know that *affects* could be a noun.

JOHNSON.

Mr. Theobald has obſerved the impropriety of making Othello confeſs, that all youthful paſſions were *defunct* in him; and Sir T. Hanmer's reading [*diſtinct*] may, I think, be received with only a ſlight alteration. I would read,

——— *I beg it not,*
To pleaſe the palate of my appetite,
Nor to comply with heat, and *young affects*,
In my diſtinct *and proper ſatisfaction;*
But to be &c.

Affects ſtands for *affections*, and is uſed in that ſenſe by Ben Jonſon in *The Caſe is Altered*, 1609:

" —— I ſhall not need to urge
" The ſacred purity of our *affects*."

Again, in *Love's Labour's Loſt:*

" For every man with his *affects* is born."

Again, in *The Wars of Cyrus*, 1594:

" The ſtrail *affects* and errors of my youth."

Again, in Middleton's *Inner Temple Maſque*, 1619:

" No doubt *affects* will be ſubdu'd by reaſon."

There is, however, in *The Bondman*, by Maſſinger, a paſſage which ſeems to countenance and explain

——— *the young affects*
In me defunct &c.
" ——— youthful heats,
" That look no further than your outward form,
" Are long ſince *buried* in me."

Timoleon is the ſpeaker. STEEVENS.

I would venture to make the two laſt lines change places.

——— *I therefore beg it not,*
To pleaſe the palate of my appetite,
Nor to comply with heat, the young affects;

I will your ſerious and great buſineſs ſcant,

But to be free and bounteous to her mind,
In my defunct and proper ſatisfaction.

And would then recommend it to conſideration, whether the word *defunct* (which would be the only remaining difficulty,) is not capable of a ſignification, drawn from the primitive ſenſe of its Latin original, which would very well agree with the context.

TYRWHITT.

I would propoſe to read — In my *defenct*, or *defenc'd*, &c. i. e. I do not beg her company merely to pleaſe the palate of my appetite, nor to comply with the heat of luſt which the *young* man *affects*, i. e. loves and is fond of, in a gratification which I have by marriage *defenc'd*, or incloſed and guarded, and made my own property. *Unproper beds* in this play, means, beds not peculiar or appropriate to the right owner, but common to other occupiers. In *The Merry Wives of Windſor* the marriage vow was repreſented by Ford as the ward and *defence* of purity or conjugal fidelity. "I could drive her then from the ward of her purity, her reputation, and a thouſand other her *defences*, which are now too ſtrongly embattled againſt me." The verb *affect* is more generally, among ancient authors, taken in the conſtruction which I have given to it, than as Mr. Theobald would interpret it. It is ſo in this very play, "Not to *affect* many propoſed matches," means not to *like*, or *be fond of* many propoſed matches.

I am perſuaded that the word *defunct* muſt be at all events ejected. Othello talks here of his appetite, and it is very plain that Deſdemona to her death was fond of him after wedlock, and that he loved her. How then could his conjugal deſires be dead or *defunct?* or how could they be *defunct* or diſcharged and performed when the marriage was conſummated? TOLLET.

Othello here ſuppoſes, that his petition for the attendance of his bride, might be aſcribed to one of theſe two motives: — either ſolicitude for the enjoyment of an unconſummated and honourable marriage; or the mere gratification of a ſenſual and ſelfiſh paſſion. But, as neither was the true one, he abjures them both:

Vouch with me heaven, I therefore beg it NOT
To pleaſe the palate of my appetite;
NOR to comply with heat (— — —
— — —) and proper ſatisfaction.

The former, having nothing in it unbecoming, he *ſimply* diſclaims; but the latter, ill according with his ſeaſon of life (for Othello was now *declin'd into the vale of years*) he aſſigns a reaſon for renouncing:

— — — the young affects,
In me *defunct*. —

For ſhe is with me: No, when light-wing'd toys

As if he had ſaid, "I have *outlived* that *wayward impulſe of paſſion, by which younger men are ſtimulated:* thoſe

" ——— *youthful heats,*
" That look no further than the OUTWARD FORM,
" Are long ſince *buried* in me."

The ſupreme object of my heart is

—— to be free and bounteous to her MIND.

By YOUNG *affects*, the poet clearly means thoſe "YOUTHFUL *luſts*" [τας ΝΕΩΤΕΡΙΚΑΣ επιθυμιας, *cupiditates rei novæ*, thence JUVENILES, and therefore AFFRENES *cupiditates*,] which St. Paul admoniſhes Timothy to fly from, and the Romans to MORTIFY.

HENLEY.

For the emendation now offered, [*disjunct*] I am reſponſible. Some emendation is abſolutely neceſſary, and this appears to me the leaſt objectionable of thoſe which have been propoſed. Dr. Johnſon, in part following Mr. Upton, reads and regulates the paſſage thus:

Nor to comply with heat (the young affects
In me *defunct*) *and proper ſatisfaction.*

To this reading there are, I think, three ſtrong objections. The firſt is, the ſuppreſſion of the word *being* before *defunct*, which is abſolutely neceſſary to the ſenſe, and of which the omiſſion is ſo harſh, that it affords an argument againſt the probability of the propoſed emendation. The ſecond and the grand objection is, that it is highly improbable that Othello ſhould declare on the day of his marriage that heat and the youthful affections were dead or defunct in him; that he had outlived the paſſions of youth. He himſelf (as Mr. Theobald has obſerved,) informs us afterwards, that he is "declined into the vale of years;" but adds, at the ſame time, "yet that's *not much.*" This ſurely is a deciſive proof that the text is corrupt. My third objection to this regulation is, that by the introduction of a parentheſis, which is not found in the old copies, the words *and proper ſatisfaction* are ſo unnaturally disjoined from thoſe with which they are connected in ſenſe, as to form a moſt lame and impotent concluſion; to ſay nothing of the aukwardneſs of uſing the word *proper* without any poſſeſſive pronoun prefixed to it.

All theſe difficulties are done away, by retaining the original word *my*, and reading *disjunct* inſtead of *defunct?* and the meaning will be, I aſk it not for the ſake of my *ſeparate* and private enjoyment, by the gratification of appetite, but that I may indulge the wiſhes of my wife.

The young affects, may either mean the affections or paſſions of

Of feather'd Cupid feel with wanton dullneſs

youth, (conſidering *affects* as a ſubſtantive,) or theſe words may be connected with *heat*, which immediately precedes: "I aſk it not, for the purpoſe of gratifying that appetite *which* peculiarly ſtimulates the young." So, in Spenſer's *Faery Queene*, B. V. c. ix:

"Layes of ſweete love, and *youth's* delightful *heat*."

Mr. Tyrwhitt "recommends it to conſideration, whether the word *defunct*, is not capable of a ſignification, drawn from the primitive ſenſe of its Latin original, which would very well agree with the context."

The mere Engliſh reader is to be informed, that *defunctus* in Latin ſignifies *performed*, *accompliſhed*, as well as *dead*: but is it probable that Shakſpeare was apprized of its bearing that ſignification? In Bullokar's *Engliſh Expoſitor*, 8vo. 1616, the work of a phyſician and a ſcholar, *defunct* is only defined by the word *dead*; nor has it, I am confident, any other meaning annexed to it in any dictionary or book of the time. Beſides; how, as Mr. Tollet has obſerved, could his conjugal duties be ſaid to be *diſcharged* or *performed*, at a time when his marriage was not yet conſummated? — On this laſt circumſtance however I do not inſiſt, as Shakſpeare is very licentious in the uſe of participles, and might have employed the paſt for the preſent: but the former objection appears to me fatal.

Proper is here and in other places uſed for *peculiar*. In this play we have *unproper* beds; not *peculiar* to the rightful owner, but *common* to him and others.

In the preſent tragedy we have many more uncommon words than *disjunct*: as *facile*, *agnize*, *acerb*, *ſequeſtration*, *injointed*, *congregated*, *guttered*, *ſequent*, *extincted*, *exſufflicate*, *indign*, *ſegregated*, &c. — Iago in a ſubſequent ſcene ſays to Othello, "let us be *conjunctive* in our revenge;" and our poet has *conjunct* in *King Lear*, and *disjoin* and *disjunctive* in two other plays. In *King John* we have *adjunct* uſed as an adjective:

"Though that my death be *adjunct* to the act, —."

and in *Hamlet* we find *disjoint* employed in like manner:

"Or thinking ———
"Our ſtate to be *disjoint*, and out of a frame." MALONE.

As it is highly probable this paſſage will prove a laſting ſource of doubt and controverſy, the remarks of all the commentators are left before the publick. Sir Thomas Hanmer's *diſtinct*, however, appearing to me as appoſite a change as Mr. Malone's ſynonymous *disjunct*, I have placed the former in our text, though perhaps the old reading ought not to have been diſturbed, as in the opinion of more than one critick it has been ſatisfactorily explained by Dr. Johnſon and Mr. Henley. STEEVENS.

My ſpeculative and active inſtruments,[8]
That my diſports corrupt and taint my buſineſs,
Let houſewives make a ſkillet of my helm,
And all indign and baſe adverſities
Make head againſt my eſtimation![9]

DUKE. Be it as you ſhall privately determine,
Either for her ſtay, or going: the affair cries — haſte,
And ſpeed muſt anſwer it; you muſt hence to-night.

[7] —— *defend* &c.] To *defend*, is to forbid. So, in Chaucer's *Wife of Bathes Prologue*, Mr. Tyrwhitt's edit. ver. 5641:

" Wher can ye ſeen in any maner age
" That highe God *defended* marriage,
" By expreſſe word?"

From *défendre*, Fr. STEEVENS.

[8] —— *when light-wing'd toys*
Of *feather'd Cupid* ſeel *with wanton dulneſs*
My ſpeculative and active *inſtruments*,] Thus the folio, except that inſtead of *active inſtruments*, it has *offic'd inſtrument*. MALONE.

For a particular explanation of the verb — to *ſeel*, the reader is referred to Vol. XI. p. 151, n. 3.

The quarto reads —

—— *when light-wing'd toys*
And *feather'd Cupid* foils *with wanton dulneſs*
My ſpeculative and active *inſtruments* —.

All theſe words (in either copy) mean no more than this: — When the pleaſures and idle toys of love make me unfit either for ſeeing the duties of my office, or for the ready performance of them, &c. STEEVENS.

Speculative inſtruments, in Shakſpeare's language, are the *eyes*; and *active inſtruments*, the *hand and feet*. So, in *Coriolanus*:

" —— where, the other *inſtruments*
" Did *ſee*, hear, deviſe, inſtruct, *walk*, *feel*," &c.

To *ſeel* is to cloſe the eyelids of a hawk by running a thread through them. As it is here metaphorically uſed, it applies very properly to the *ſpeculative* inſtruments; but *foils*, the reading of the quarto, agrees better with *active* inſtruments.

Wanton dulneſs is dulneſs ariſing from wanton indulgences. MALONE.

[9] —— *my* eſtimation!] Thus the folio; the quarto — *reputation*. STEEVENS.

DES. To-night, my lord?
DUKE. This night.
OTH. With all my heart.
DUKE. At nine i'the morning here we'll meet again.
Othello, leave ſome officer behind,
And he ſhall our commiſſion bring to you;
With ſuch things elſe of quality and reſpect,
As doth import you.
OTH. Pleaſe your grace, my ancient;
A man he is of honeſty, and truſt:
To his conveyance I aſſign my wife,
With what elſe needful your good grace ſhall think
To be ſent after me.
DUKE. Let it be ſo. —
Good night to every one. — And, noble ſignior,
[*To* BRABANTIO.
If virtue no delighted beauty lack,[2]
Your ſon-in-law is far more fair than black.
1. SEN. Adieu, brave Moor! uſe Deſdemona well.

[2] *If virtue no* delighted *beauty lack,*] The meaning, I believe, is if virtue comprehends every thing in itſelf, then your virtuous ſon-in-law of courſe is beautiful: he has that beauty which delights every one. *Delighted*, for *delighting*; Shakſpeare often uſes the active and paſſive participles indiſcriminately. Of this practice I have already given many inſtances. The ſame ſentiment ſeems to occur in *Twelfth Night:*

" In nature is no blemiſh, but the mind;
" None can be call'd deform'd, but the unkind:
" *Virtue is beauty* — —." STEEVENS.

Delighted is uſed by Shakſpeare in the ſenſe of *delighting*, or *delightful*. See *Cymbeline*, A& V:

" Whom beſt I love, I croſs, to make my gift,
" The more delay'd, *delighted*." TYRWHITT.

BRA. Look to her, Moor; have a quick eye to
see;[3]
She has deceiv'd her father, and may thee.
[*Exeunt* Duke, Senators, Officers, *&c.*

OTH. My life upon her faith. — Honeſt Iago,
My Deſdemona muſt I leave to thee:
I pr'ythee, let thy wife attend on her;
And bring them after[4] in the beſt advantage.[5] —
Come, Deſdemona; I have but an hour
Of love, of wordly matters and direction,
To ſpend with thee: we muſt obey the time.
[*Exeunt* OTHELLO *and* DESDEMONA.

ROD. Iago.

IAGO. What ſay'ſt thou, noble heart?

ROD. What will I do, think'ſt thou?

IAGO. Why, go to bed, and ſleep.

ROD. I will incontinently drown myſelf.

IAGO. Well, if thou doſt, I ſhall never love thee after it. Why, thou ſilly gentleman!

ROD. It is ſillineſs to live, when to live is a torment: and then have we a preſcription to die, when death is our phyſician.

IAGO. O villainous! I have look'd upon the world for four times ſeven years:[6] and ſince I could

[3] —— *have a quick eye to ſee;*] Thus the eldeſt quarto. The folio reads,

—— *if thou haſt eyes to ſee.* STEEVENS.

[4] *And bring* them *after* —] Thus the folio. The quarto, 1622, reads — *and bring* her *after.* MALONE.

[5] —— *beſt advantage.*] Faireſt opportunity. JOHNSON.

[6] *I have look'd upon the world* for four times ſeven years:] From this paſſage Iago's age ſeems to be aſcertained; and it correſponds with the account in the novel on which *Othello* is founded, where he is deſcribed as a *young*, handſome man. The French tranſlator of Shakſpeare is however of opinion, that Iago here only ſpeaks of

diſtinguiſh a benefit and an injury, I never found a man that knew how to love himſelf. Ere I would ſay, I would drown myſelf for the love of a Guinea-hen,[7] I would change my humanity with a baboon.

Rod. What ſhould I do? I confeſs, it is my ſhame to be ſo fond; but it is not in virtue to amend it.

Iago. Virtue? a fig! 'tis in ourſelves, that we are thus, or thus. Our bodies are our gardens; to the which, our wills are gardeners: ſo that if we will plant nettles, or ſow lettuce; ſet hyſſop, and weed up thyme; ſupply it with one gender of herbs, or diſtract it with many; either to have it ſteril with idleneſs,[8] or manured with induſtry; why, the

thoſe years of his life in which he had looked on the world with an eye of obſervation. But it would be difficult to aſſign a reaſon why he ſhould mention the preciſe term of *twenty-eight* years; or to account for his knowing ſo accurately when his underſtanding arrived at maturity, and the operation of his ſagacity, and his obſervations on mankind, commenced.

That Iago meant to ſay he was but twenty-eight years old, is clearly aſcertained, by his marking particularly, though indefinitely, a period *within that time*, [" and *ſince* I could diſtinguiſh," &c.] when he began to make obſervations on the characters of men.

Waller on a picture which was painted for him in his youth, by Cornelius Janſen, and which is now in the poſſeſſion of his heir, has expreſſed the ſame thought: " Anno ætatis 23; *vitæ vix primo.*"

Malone.

[7] —— *a Guinea-hen,*] A ſhowy bird with fine feathers.

Johnson.

A *Guinea-hen* was anciently the cant term for a proſtitute. So, in *Albertus Wallenſtein*, 1640:

" —— Yonder's the cock o'the game,
" About to tread you *Guinea-hen;* they're billing."

Steevens.

[8] —— *either* to *have it ſteril with idleneſs.*] Thus the authentick copies. The modern editors following the ſecond folio, have omitted the word *to.*— I have frequently had occaſion to remark that Shakſpeare often begins a ſentence in one way, and ends it in a different kind of conſtruction. Here he has made Iago ſay, if *we*

power and corrigible authority of this lies in our wills. If the balance[9] of our lives had not one ſcale of reaſon to poiſe another of ſenſuality, the blood and baſeneſs of our natures would conduct us to moſt prepoſterous concluſions: But we have reaſon, to cool our raging motions, our carnal ſtings, our unbitted luſts;[2] whereof I take this, that you call—love, to be a ſect, or ſcion.[3]

Rod. It cannot be.

Iago. It is merely a luſt of the blood, and a permiſſion of the will. Come, be a man: Drown thyſelf? drown cats, and blind puppies. I have profeſs'd me thy friend, and I confeſs me knit to thy deſerving with cables of perdurable toughneſs;[4] I could never better ſtead thee than now. Put money in thy purſe; follow thele wars; defeat thy favour

will plant, &c. and he concludes, as if he had written — if *our will is*—either to have it, &c. See p. 44, n. 9. Malone.

See Vol. IV. p. 13, n. 2, where the remark on which the foregoing note is founded was originally made. Steevens.

[9] *If the* balance *&c.*] The folio reads—If the *brain*. Probably, a miſtake for—*beam*. Steevens.

[2] ——*reaſon, to cool — our* carnal ſtings, *our* unbitted luſts:] So, in *A Knack to know an Honeſt Man*, 1596:

" —— Virtue never taught thee that;
" She ſets a *bit* upon her *bridled luſts*."

See alſo *As you like it*, Act II. ſc. vi:

" For thou thyſelf haſt been a libertine;
" As ſenſual as the *brutiſh ſting* itſelf." Malone.

[3] —— *a* ſect, *or ſcion.*] Thus the folio and quarto. A *ſect* is what the more modern gardeners call a *cutting*. The modern editors read—a *ſet*. Steevens.

[4] —— *I confeſs me* knit *to thy* deſerving *with* cables *of* perdurable toughneſs;] So, in *Antony and Cleopatra:*

" To make you brothers, and to *knit* your hearts
" With an *unſlipping knot*."

Again, in our author's 26th Sonnet:

" Lord of my love, to whom in vaſſalage
" Thy *merit* hath my duty ſtrongly *knit*." Malone.

with an uſurped beard;[5] I ſay, put money in thy purſe. It cannot be, that Deſdemona ſhould long continue her love to the Moor,—put money in thy purſe;—nor he his to her: it was a violent commencement, and thou ſhalt ſee an anſwerable ſequeſtration;[6]—put but money in thy purſe.— Theſe

[5] —— defeat *thy* favour *with an uſurped beard;*] To *defeat*, is to *undo*, to *change*. JOHNSON.

Defeat is from *défaire*, Fr. to *undo*. Of the uſe of this word I have already given ſeveral inſtances. STEEVENS.

Favour here means that combination of features which gives the face its diſtinguiſhing character. *Defeat*, from *défaire*, in French, ſignifies to unmake, decompoſe, or give a different appearance to, either by taking away ſomething, or adding. Thus, in Don Quixote, Cardenio *defeated* his *favour* by cutting off his beard, and the Barber his, by putting one on. The beard which Mr. Aſhton *uſurped* when he eſcaped from the Tower, gave ſo different an appearance to his face, that he paſſed through his guards without the leaſt ſuſpicion. In *The Winters Tale*, Autolycus had recourſe to an expedient like Cardenio's, (as appears from the *pocketing up his pedlar's excrement*,) to prevent his being known in the garb of the prince. HENLEY.

To *defeat*, Minſheu in his Dictionary, 1617, explains by the words—"to abrogate, to *undo*." See alſo Florio's Italian Dict. 1598: "*Disfacere*. To undoe, to marre, to unmake, to *defeat*." MALONE.

[6] —— *it was a violent* commencement, *and thou ſhalt ſee an anſwerable* ſequeſtration;] There ſeems to be an oppoſition of terms here intended, which has been loſt in tranſcription. We may read, *it was a violent* conjunction, *and thou ſhalt ſee an anſwerable ſequeſtration;* or, what ſeems to me preferable, *it was a violent commencement, and thou ſhalt ſee an anſwerable* ſequel. JOHNSON.

I believe the poet uſes *ſequeſtration* for *ſequel*. He might conclude that it was immediately derived from *ſequor*. *Sequeſtration*, however, may mean no more than *ſeparation*. So, in this play—"a *ſequeſter* from liberty." STEEVENS.

Surely *ſequeſtration* was uſed in the ſenſe of *ſeparation* only, or in modern language, *parting*. *Their paſſion began with violence, and* it ſhall end as quickly, of which *a ſeparation will be the conſequence*. A total and voluntary *ſequeſtration* neceſſarily includes the ceſſation or end of affection.—We have the ſame thought in ſeveral other places. So, in *Romeo and Juliet*:

Moors are changeable in their wills;—fill thy purſe with money: the food that to him now is as luſcious as locuſts, ſhall be to him ſhortly as bitter as coloquintida.[7] She muſt change for youth: when ſhe is ſated with his body, ſhe will find the error of her choice.—She muſt have change, ſhe muſt: therefore put money in thy purſe.—If thou wilt needs damn thyſelf, do it a more delicate way than drown-

" Theſe *violent delights*, have *violent ends*,
" And in their triumph die."

Again, in *The Rape of Lucrece:*

" Thy violent vanities can never laſt."

I have here followed the firſt quarto. The folio reads—it was a violent commencement *in her*, &c. The context ſhews that the original is the true reading. Othello's love for Deſdemona has been juſt mentioned, as well as her's for the Moor. MALONE.

[7] ——*as luſcious as locuſts.*——*as* bitter *as coloquintida.*] The old quarto reads—as *acerb* as coloquintida.

At *Tonquin* the inſect *locuſts* are conſidered as a great delicacy, not only by the poor but by the rich; and are ſold in the markets, as larks and quails are in Europe. It may be added, that the Levitical law permits four ſorts of them to be eaten. STEEVENS.

It appears from *Dillon's Voyage to the Eaſt-Indies*, 1698, that " the Negroes eat them, to revenge themſelves, as they ſay, upon their carcaſſes, for the evils they make them endure; and I, (adds the writer,) have ſeen ſome French eat them, with as good an appetite as the Blacks, who all affirm, that they are of a *very good taſte.*" RITSON.

An anonymous correſpondent informs me, that the fruit of the locuſt-tree, (which, I believe, is here meant,) is a long black pod, that contains the ſeeds, among which there is a very ſweet luſcious juice of much the ſame conſiſtency as freſh honey. This (ſays he) I have often taſted. STEEVENS.

That viſcous ſubſtance which the pod of the locuſt contains, is, perhaps, of all others, the moſt *luſcious*. From its likeneſs to honey, in conſiſtency and flavour, the *locuſt* is called the *honey-tree* alſo. Its ſeeds, encloſed in a long pod, lie buried in the juice.

HENLEY.

Mr. Daines Barrington ſuggeſts to me, that Shakſpeare perhaps had the third chapter of St Matthew's goſpel in his thoughts, in which we are told that John the Baptiſt lived in the wilderneſs on *locuſts* and wild *honey*. MALONE.

ing. Make all the money thou canſt: If ſanctimony and a frail vow, betwixt an erring barbarian[8] and a ſuperſubtle Venetian, be not too hard for my wits, and all the tribe of hell, thou ſhalt enjoy her; therefore make money. A pox of drowning thyſelf! it is clean out of the way: ſeek thou rather to be hang'd in compaſſing thy joy, than to be drown'd and go without her.

RODERIGO. Wilt thou be faſt to my hopes, if I depend on the iſſue?[9]

IAGO. Thou art ſure of me;—Go, make money:

[8] —— *betwixt an* erring *barbarian*—] We ſhould read *errant*; that is, a vagabond, one that has no houſe nor country. WARBURTON.

Sir T. Hanmer reads, *arrant*. *Erring* is as well as either. JOHNSON.

So, in *Hamlet*:

" Th' extravagant and *erring* ſpirit hies
" To his confine." STEEVENS.

An *erring Barbarian* perhaps means a *rover* from *Barbary*. He had before ſaid, " You'll have your daughter cover'd with a *Barbary* horſe." MALONE.

I rather conceive *barbarian* to be here uſed with its primitive ſenſe of—a *foreigner*, as it is alſo in *Coriolanus*:

" I would they were *barbarians*, (as they are,)
" Though in Rome litter'd." STEEVENS.

The word *erring* is ſufficiently explained by a paſſage in the firſt ſcene of the play, where Roderigo tells Brabantio that his daughter was

" Tying her duty, beauty, wit and fortune,
" To an extravagant and wheeling ſtranger."

Erring is the ſame as *erraticus* in Latin.

The word *erring* is uſed in the ſame ſenſe in ſome of Orlando's verſes in *As you like it*:

" Tongues I'll hang on every tree,
" That ſhall civil ſayings ſhew.
" Some, how brief the life of man
" Runs his *erring* pilgrimage;—." M. MASON.

[9] —— *if I depend on the iſſue?*] Theſe words are wanting in the firſt quarto. STEEVENS.

—I have told thee often, and I re-tell thee again and again, I hate the Moor: My cauſe is hearted;[2] thine hath no leſs reaſon: Let us be conjunctive[3] in our revenge againſt him: if thou canſt cuckold him, thou doſt thyſelf a pleaſure, and me a ſport. There are many events in the womb of time, which will be delivered. Traverſe;[4] go; provide thy money. We will have more of this to-morrow. Adieu.

RODERIGO. Where ſhall we meet i'the morning?

IAGO. At my lodging.

RODERIGO. I'll be with thee betimes.

IAGO. Go to; farewell. Do you hear, Roderigo?[5]

RODERIGO. What ſay you?

IAGO. No more of drowning, do you hear.

[2] —— *hearted;*] This adjective occurs again in Act III: "— — *hearted* throne." Dr. Johnſon in his Dictionary has unguardedly ſaid, that it is only uſed in compoſition: as, for inſtance, hard-*hearted*. STEEVENS.

[3] —— *conjunctive* —] The firſt quarto reads, *communicative*. STEEVENS.

[4] *Traverſe;*] This was an ancient military word of command. So, in *King Henry IV.* P. II. Bardolph ſays: "Hold, Wart, *traverſe;* thus, thus, thus." STEEVENS.

[5] —— *Do you hear, Roderigo?*] In the folio, inſtead of this and the following ſpeeches, we find only theſe words:

Iago. Go to; farewell. Do you hear, Roderigo?
Rod. I'll ſell all my land. [*Exit.*
Iago. Thus do I ever, &c.

The quarto, 1622, reads:

Iago. Go to; farewell:—do you hear, Roderigo?
Rod. What ſay you?
Iago. No more of drowning, do you hear.
Rod. I am chang'd. [*Exit* Rod.
Iago. Go to; farewell: put money enough in your purſe.
Thus do I ever, &c.

The reading of the text is formed out of the two copies. MALONE.

ROD. I am changed. I'll ſell all my land.

IAGO. Go to; farewell: put money enough in your purſe. [*Exit* RODERIGO.

Thus do I ever make my fool my purſe:
For I mine own gain'd knowledge ſhould profane,
If I would time expend with ſuch a ſnipe,[6]
But for my ſport and profit. I hate the Moor;
And it is thought abroad, that 'twixt my ſheets
He has done my office: I know not, if't be true;
But I, for mere ſuſpicion in that kind,
Will do, as if for ſurety.[7] He holds me well;[8]
The better ſhall my purpoſe work on him.
Caſſio's a proper man: Let me ſee now;
To get his place, and to plume up my will;[9]
A double knavery,—How? how?—Let me ſee:—
After ſome time, to abuſe Othello's ear,
That he is too familiar with his wife:—
He hath a perſon, and a ſmooth diſpoſe,
To be ſuſpected; fram'd to make women falſe.
The Moor is of a free and open nature,[2]
That thinks men honeſt, that but ſeem to be ſo;
And will as tenderly be led by the noſe,
As aſſes are.

[6] —— *a* ſnipe,] *Woodcock* is the term generally uſed by Shakſpeare to denote an inſignificant fellow; but Iago is more ſarcaſtick, and compares his dupe to a ſmaller and meaner bird of almoſt the ſame ſhape. STEEVENS.

[7] —— *as if for ſurety.*] That is, "I will act as if I were certain of the fact." M. MASON.

[8] —— *He* holds *me well;*] i. e. eſteems me. So, in *St. Matt.* xxi. 26: "—— all *hold* John as a prophet."

Again, in *Hamlet:*

"*Hold* it a faſhion, and a toy in blood." REED.

[9] —— *to* plume *up* &c.] The firſt quarto reads—to *make* up &c. STEEVENS.

[2] *The Moor is of a free and open nature,*] The firſt quarto reads,

The Moor, a free and open nature too,
That thinks &c. STEEVENS.

I have't;—it is engender'd:—Hell and night
Muſt bring this monſtrous birth to the world's light.

[*Exit.*

ACT II. SCENE I.

A Sea-port Town in Cyprus.[3] *A Platform.*

Enter MONTANO *and two* Gentlemen.

MON. What from the cape can you diſcern at ſea?

1. GENT. Nothing at all: it is a high-wrought flood;

[3] —— *in* Cyprus.] All the modern editors, following Mr. Rowe, have ſuppoſed the capital of Cyprus to be the place where the ſcene of *Othello* lies during four acts: but this could not have been Shakſpeare's intention; NICOSIA, the capital city of Cyprus, being ſituated nearly in the center of the iſland, and thirty miles diſtant from the ſea. The principal ſea-port town of Cyprus was FAMAGUSTA; where there was formerly a ſtrong fort and commodious haven, the only one of any magnitude in the iſland; and there undoubtedly the ſcene ſhould be placed. "Neere unto the haven (ſays Knolles,) ſtandeth an old CASTLE, with four towers after the ancient manner of building." To this caſtle, we find Othello preſently repairs.

It is obſervable that Cinthio in the novel on which this play is founded, which was firſt publiſhed in 1565, makes no mention of any attack being made on Cyprus by the Turks. From our poet's having mentioned the preparations againſt this iſland, which they firſt aſſaulted and took from the Venetians in 1570, we may ſuppoſe that he intended that year as the era of his tragedy; but by mentioning *Rhodes* as alſo likely to be aſſaulted by the Turks, he has fallen into an hiſtorical inconſiſtency; for they were then in quiet poſſeſſion of that iſland, of which they became maſters in December, 1522; and if, to evade this difficulty, we refer *Othello* to an era prior to that year, there will be an equal incongruity; for from 1473, when the Venetians firſt became poſſeſſed of Cyprus, to 1522, they had not been moleſted by any Turkiſh armament. MALONE.

I cannot, 'twixt the heaven[3] and the main,
Deſcry a ſail.

MON. Methinks, the wind hath ſpoke aloud at land;
A fuller blaſt ne'er ſhook our battlements:
If it hath ruffian'd ſo upon the ſea,[4]
What ribs of oak, when mountains melt on them,[5]

[3] —— *'twixt the* heaven —] Thus the folio; but perhaps our author wrote—the heavens. The quarto, 1622, probably by a printer's error, has —*haven*. STEEVENS.

The reading of the folio affords a bolder image; but the article prefixed ſtrongly ſupports the original copy; for applied to *heaven*, it is extremely aukward. Beſides; though in *The Winter's Tale* our poet has made a Clown talk of a *ſhip boring the moon with her mainmaſt*, and ſay that "*between the ſea and the firmament you cannot thruſt a bodkin's point*," is it probable, that he ſhould put the ſame hyperbolical language into the mouth of a gentleman, anſwering a ſerious queſtion on an important occaſion? In a ſubſequent paſſage indeed he indulges himſelf without impropriety in the elevated diction of poetry.

Of the *haven* of Famaguſta, which was defended from the main by two great rocks, at the diſtance of forty paces from each other, Shakſpeare might have found a particular account in Knolles's *Hiſtory of the Turks*, ad ann. 1570, p. 863. MALONE.

[4] *If it hath* ruffian'd *ſo upon the ſea*,] So, in *Troilus and Creſſida*:

"But let the *ruffian* Boreas once enrage
"The gentle *Thetis*,—." MALONE.

[5] —— *when* mountains melt *on them*,] Thus the folio. The quarto reads:

"—— when *the huge mountain melts*."

This latter reading might be countenanced by the following paſſage in the Second Part of *King Henry IV*:

"—— the continent
"Weary of ſolid firmneſs, *melt* itſelf
"Into the ſea —." STEEVENS.

The quarto is ſurely the better reading; it conveys a more natural image, more poetically expreſſed. Every man who has been on board a veſſel in the Bay of Biſcay, or in any very high ſea, muſt know that the vaſt billows ſeem to melt away from the ſhip, not on it. M. MASON.

I would not wilfully differ from Mr. M. Maſon concerning the

Can hold the mortiſe? what ſhall we hear of this?

2. GENT. A ſegregation of the Turkiſh fleet:
For do but ſtand upon the foaming ſhore,[6]
The chiding billow ſeems to pelt the clouds;
The wind-ſhak'd ſurge, with high and monſtrous main,
Seems to caſt water on the burning bear,
And quench the guards of the ever-fixed pole:[7]

value of theſe readings; yet ſurely the *mortiſe* of a ſhip is in greater peril when the watry mountain melts *upon* it, than when it melts *from* it. When the waves retreat from a veſſel, it is ſafe. When they break over it, its ſtructure is endangered. So, in *Pericles, Prince of Tyre:*

" ——— a ſea
" That almoſt burſt the deck." STEEVENS.

The quarto, 1622, reads—when the huge mountaine *meslt;* the letter *s*, which perhaps belongs to *mountain*, having wandered at the preſs from its place.

I apprehend, that in the quarto reading (as well as in the folio,) by *mountains* the poet meant not land-mountains, which Mr. Steevens ſeems by his quotation to have thought, but thoſe huge ſurges, (reſembling mountains in their magnitude,) which " with high and monſtrous main ſeem'd to caſt water on the burning bear."

So, in a ſubſequent ſcene:

" And let the labouring bark climb *hills* of ſeas,
" *Olympus* high,——."

Again, in *Troilus and Creſſida:*

" —— and anon behold
" The ſtrong-ribb'd bark through *liquid mountains* cuts."
MALONE.

My remark on Mr. Maſon's preceding note will ſhow that I had no ſuch meaning as Mr. Malone has imputed to me. All I aimed at was to parallel the idea in the quarto, of one mountain melting, inſtead of many. STEEVENS.

[6] —— *the* foaming *ſhore*,] The elder quarto reads—*banning* ſhore, which offers the bolder image; i. e. the ſhore that execrates the ravage of the waves. So, in *King Henry VI.* P. I:

" Fell, *banning* hag, enchantreſs, hold thy tongue."
STEEVENS.

[7] *And quench the guards of the ever*-fixed *pole:*] Alluding to the ſtar *Arctophylax*. JOHNSON.

The elder quarto reads—ever-*fired* pole. STEEVENS.

I never did like moleſtation view
On th' enchaſ'd flood.

MON. If that the Turkiſh fleet
Be not inſhelter'd and embay'd, they are drown'd;
It is impoſſible they bear it out.

Enter a third Gentleman.

3. GENT. News, lords! our wars are done;
The deſperate tempeſt hath ſo bang'd the Turks,
That their deſignment halts: A noble ſhip of Venice
Hath ſeen a grievous wreck and ſufferance
On moſt part of their fleet.

MON. How! is this true?

3. GENT. The ſhip is here put in,
A Veroneſé; Michael Caſſio, [8]

[8] *The ſhip is here put in,*
A Veroneſé; Michael Caſſio, &c.] [Old copies — *Veroneſſa.*] Mr. Heath is of opinion, that the poet intended to inform us, that Othello's lieutenant Caſſio was of Verona, an inland city of the Venetian ſtate; and adds, that the editors have not been pleaſed to ſay what kind of ſhip is here denoted by a *Veroneſſa*. By a *Veroneſſa*, or *Veroneſé*, (for the Italian pronunciation muſt be retained, otherwiſe the meaſure will be defective,) a ſhip of Verona is denoted; as we ſay to this day of ſhips in the river, ſuch a one is a *Dutchman*, a *Jamaica-man*, &c. I ſubjoin Mr. Warton's note, as a confirmation of my own. STEEVENS.

The true reading is *Veroneſé*, pronounced as a quadriſyllable:

—— The ſhip is here put in,
A *Veroneſé*.——

It was common to introduce *Italian* words, and in their proper pronunciation then familiar. So Spenſer in *The Faery Queen*, B. III. c. xiii. 10:

"With ſleeves dependant *Albaneſé wiſe*."

Mr. Heath obſerves that "the editors have not been pleaſed to inform us what kind of ſhip is here denoted by the name of a *Veroneſſa*." But even ſuppoſing that *Veroneſſa* is the true reading, there is no ſort of difficulty. He might juſt as well have inquired, what

Lieutenant to the warlike Moor, Othello,
Is come on ſhore: the Moor himſelf's at ſea,
And is in full commiſſion here for Cyprus.

MON. I am glad on't; 'tis a worthy governor.

3. GENT. But this ſame Caſſio,—though he ſpeak of comfort,

Touching the Turkiſh loſs,—yet he looks ſadly,
And prays the Moor be ſafe; for they were parted
With foul and violent tempeſt.

MON. 'Pray heaven he be;
For I have ſerv'd him, and the man commands

kind of a ſhip is a *Hamburgher*. This is exactly a parallel form. For it is not the ſpecies of the ſhip which is implied in this appellation. Our critick adds, "the poet had not a ſhip in his thoughts.—He intended to inform us, that Othello's lieutenant, Caſſio, was *of Verona*. We ſhould certainly read:

—— The ſhip is here put in.
A Veroneſe, Michael *Caſſio*, (&c.)
Is come on ſhore."——

This regulation of the lines is ingenious. But I agree with Sir T. Hanmer, and I think it appears from many parts of the play, that Caſſio was a Florentine. In this ſpeech, the *third Gentleman*, who brings the news of the wreck of the Turkiſh fleet, returns his tale, and relates the circumſtances more diſtinctly. In his *former* ſpeech he ſays, "*A noble ſhip of Venice* ſaw the diſtreſs of the Turks." And here he adds, "The very ſhip is juſt now put into our port, and ſhe is a *Veroneſe*." That is, a ſhip fitted out or furniſhed by the people of Verona, a city of the Venetian ſtate. T. WARTON.

I believe we are all wrong. *Verona* is an inland city. Every inconſiſtency may, however, be avoided, if we read—*The* Veroneſſa, i. e. the *name* of the ſhip is the *Veroneſſa*. Verona, however, might be obliged to furniſh ſhips towards the general defence of Italy. STEEVENS.

The emendation propoſed by Mr. Steevens is acute; but Shakſpeare's acquaintance with the topography of Italy (as appears from *The Tempeſt*) was very imperfect. HENLEY.

In Thomaſes *Hiſtory of Italy*, already quoted, the people of Verona are called the *Veroneſi*.

This ſhip has been already deſcribed as a ſhip of Venice. It is

Like a full ſoldier.[8] Let's to the ſea-ſide, ho!
As well to ſee the veſſel that's come in,
As to throw out our eyes for brave Othello;
Even till we make the main,[9] and the aerial blue,
An indiſtinct regard.

GENT. Come, let's do ſo;
For every minute is expectancy
Of more arrivance.

Enter CASSIO.

CAS. Thanks to the valiant of this warlike iſle,[1]
That ſo approve the Moor; O, let the heavens
Give him defence againſt the elements,
For I have loſt him on a dangerous ſea!

MON. Is he well ſhipp'd?

CAS. His bark is ſtoutly timber'd, and his pilot
Of very expert and approv'd allowance;[3]

now called "a *Veroneſé*;" that is, a ſhip belonging to and furniſhed by the inland city of Verona, for the uſe of the Venetian ſtate; and newly arrived from Venice. "Beſides many other towns, (ſays Contareno,) caſtles, and villages, they [the Venetians,] poſſeſs ſeven faire cities; as Trevigi, Padoua, Vicenza, *Verona*, Breſcia, Bergamo, and Crema." *Commonwealth of Venice*, 1599. MALONE.

[8] *Like a* full *ſoldier.*] Like a *complete* ſoldier. So before, p. 15: "What a *full* fortune doth the thick-lips owe." MALONE.

[9] *Even till we make the main*, &c.] This line and half is wanting in the eldeſt quarto. STEEVENS.

[1] —— warlike *iſle*,] Thus the folio. The firſt quarto reads—*worthy* iſle. STEEVENS.

[3] *Of very expert and approv'd allowance;*] I read,
Very expert, and of approv'd allowance. JOHNSON.

Expert and approv'd allowance is put for *allow'd and approv'd expertneſs*. This mode of expreſſion is not unfrequent in Shakſpeare. STEEVENS.

Therefore my hopes, not ſurfeited to death,
Stand in bold cure. [4]
[WITHIN.] A ſail, a ſail, a ſail!

[4] *Therefore my hopes, not ſurfeited to death,*
Stand in bold cure.] I do not underſtand theſe lines. I know not how *hope* can be *ſurfeited to death*, that is, *can be increaſed, till it be deſtroyed*; nor what it is *to ſtand in bold cure*; or why *hope* ſhould be conſidered as a diſeaſe. In the copies there is no variation. Shall we read:

Therefore my *fears*, not *ſurfeited to death*,
Stand in bold cure?

This is better, but it is not well. Shall we ſtrike a bolder ſtroke, and read thus?

Therefore my hopes, not *forfeited* to death,
Stand *bold*, *not ſure*. JOHNSON.

Preſumptuous hopes, which have no foundation in probability, may poetically be ſaid to ſurfeit themſelves to death, or forward their own diſſolution. To *ſtand in bold cure*, is to erect themſelves in confidence of being fulfilled. A parallel expreſſion occurs in *King Lear*, Act III. ſc. vi:

"This reſt might yet have balm'd his broken ſenſes,
"Which, if conveniency will not allow,
"*Stand in hard cure.*"

Again:

—— his life, with thine, &c.
Stand in aſſured loſs.

In bold cure means, in confidence of being cured. STEEVENS.

Dr. Johnſon ſays, "he knows not why *hope* ſhould be conſidered as a diſeaſe." But it is not *hope* which is here deſcribed as a diſeaſe; thoſe miſgiving apprehenſions which diminiſh hope, are in fact the diſeaſe, and hope itſelf is the patient.

A ſurfeit being a diſeaſe ariſing from an *exceſſive* overcharge of the ſtomach, the poet with his uſual licence uſes it for any ſpecies of *exceſs*.—Therefore, ſays Caſſio, my hopes, which, though faint and ſickly with apprehenſion, are not totally deſtroyed by an exceſs of deſpondency, erect themſelves with ſome degree of confidence that they will be relieved, by the ſafe arrival of Othello, from thoſe ill-divining fears under which they now languiſh.

The word *ſurfeit* having occurred to Shakſpeare, led him to conſider ſuch a hope as Caſſio entertained, not a ſanguine, but a faint and languid hope, ("ſicklied o'er with the pale caſt of thought,") as a *diſeaſe*, and to talk of its *cure*.

Enter another Gentleman.

CAS. What noiſe?

1. GENT. The town is empty; on the brow o'the ſea
Stand ranks of people, and they cry—a ſail.

CAR. My hopes do ſhape him for the governour.

2. GENT. They do diſcharge their ſhot of courteſy; [*Guns heard.*
Our friends, at leaſt.

CAS. I pray you, ſir, go forth,
And give us truth who 'tis that is arriv'd.

2. GENT. I ſhall. [*Exit.*

MON. But, good lieutenant, is your general wiv'd?

CAS. Moſt fortunately: he hath achiev'd a maid
That paragons deſcription, and wild fame;
One that excels the quirks of blazoning pens,[5]
And in the eſſential veſture of creation,
Does bear all excellency.[6]—How now? who has put in?

A paſſage in *Twelfth-Night*, where a ſimilar phraſeology is uſed, may ſerve to ſtrengthen this interpretation:

"Give me *exceſs* of it; that, *ſurfeiting*,
"The appetite may *ſicken*, and ſo *die*."

Again, in *The Two Gentlemen of Verona:*

"O, I have fed upon this *woe* already,
"And now *exceſs* of it will make me *ſurfeit*." MALONE.

I believe that Solomon, upon this occaſion, will be found the beſt interpreter: "*hope deferred maketh the heart ſick.*" HENLEY.

[5] *One that excels the quirks of blazoning pens,*] So, in our poet's 103d Sonnet:

"——— a face
"That over-goes my blunt invention quite,
"Dulling my lines, and doing me diſgrace." MALONE.

[6] *And in the* eſſential *veſture of creation,*
Does bear all excellency.] The author ſeems to uſe *eſſential*, for

Re-enter ſecond Gentleman.

2. GENT. 'Tis one Iago, ancient to the general.

exiſtent, real. She excels the praiſes of invention, ſays he, and in *real* qualities, with which *creation* has *inveſted* her, *bears all excellency*. JOHNSON.

Does bear all excellency.] Such is the reading of the quartos; for which the folio has this;

And in the eſſential veſture of creation
Do's tyre the ingeniuer;

Which I explain thus,

Does tire the ingenious verſe.

This is the beſt reading, and that which the author ſubſtituted in his reviſal. JOHNSON.

The reading of the quarto is ſo flat and unpoetical, when compared with that ſenſe which ſeems meant to have been given in the folio, that I heartily wiſh ſome emendation could be hit on, which might entitle it to a place in the text. I believe the word *tire* was not introduced to ſignify—to *fatigue*, but to *attire*, to *dreſs*. The verb *to attire*, is often ſo abbreviated. Thus, in *Holland's Leaguer*, 1633:

" ——— Cupid's a boy,
" And would you *tire* him like a ſenator?"

Again, in the *Comedy of Errors*, Act II. ſc. ii:

" —— To ſave the money he ſpends in *tiring*," &c.

The eſſential veſture of creation tempts me to believe it was ſo uſed on the preſent occaſion. I would read ſomething like this:

And in the eſſential veſture of creation
Does tire the ingenuous virtue.

i. e. inveſts her artleſs virtue in the faireſt form of earthly ſubſtance.

In *The Merchant of Venice*, Act V. Lorenzo calls the body—" the muddy *veſture* of decay."

It may, however, be obſerved that the word *ingener* did not anciently ſignify *one who manages the engines or artillery of an army*, but any *ingenious perſon*, any *maſter of liberal ſcience*.

So, in Ben Jonſon's *Sejanus*, Act. I. ſc. i:

" No, Silius, we are no good *ingeners*,
" We want the fine arts," &c.

Ingener, therefore may be the true reading of this paſſage: and a ſimilar thought occurs in *The Tempeſt*, Act IV. ſc. i:

" For thou ſhalt find ſhe will outſtrip all praiſe,
" And make it *halt* behind her."

CAS. He has had moſt favourable and happy ſpeed:

In the argument of *Sejanus*, B. Jonſon likewiſe ſays, that his hero "worketh with all his *ingene*," apparently from the Latin *ingenium*. STEEVENS.

Perhaps the words intended in the folio, were,

Does tire the ingene *ever.*

Ingene is uſed for *ingenium* by Puttenham, in his *Arte of Poeſie*, 1589: "—— ſuch alſo as made moſt of their workes by tranſlation out of the Latin and French tongue, and few or none of their owne *engine.*" *Engine* is here without doubt a miſprint for *ingene*.—I believe, however, the reading of the quarto is the true one.—If *tire* was uſed in the ſenſe of *weary*, then *ingener* muſt have been uſed for the ingenious perſon who ſhould attempt to enumerate the merits of Deſdemona. To the inſtance produced by Mr. Steevens from *Sejanus*, may be added another in Fleckno's *Diſcourſe of the Engliſh Stage*, 1664: "Of this curious art the Italians (this latter age) are the greateſt maſters, the French good proficients, and we in England only ſcholars and learners, yet, having proceeded no further than to bare painting, and not arrived to the ſtupendous wonders of your great *ingeniers.*" In one of Daniel's Sonnets, we meet with a ſimilar imagery to that in the firſt of theſe lines:

"Though time doth ſpoil her of the *faireſt vaile*
"*That ever yet mortalitie did cover.*" MALONE.

The reading of the folio, though incorrectly ſpelled, appears to have been,

Does tire *the* engineer;

which is preferable to either of the propoſed amendments; and the meaning of the paſſage would then be, "One whoſe real perfections were ſo excellent, that to blazon them would exceed the abilities of the ableſt maſters."

The ſenſe attributed to the word *tire*, according to this reading, is perfectly agreeable to the language of poetry. Thus Dryden ſays:

"For this an hundred voices I deſire,
"To tell thee what an hundred tongues would *tire;*
"Yet never could be worthily expreſt,
"How deeply thoſe are ſeated in my breaſt."

And in the laſt act of *The Winter's Tale*, the third Gentleman ſays, "I never heard of ſuch another encounter, which *lames* report to follow it, and *undoes* deſcription to do it." The objection to the reading of *inginer*, is, that although we find the words *ingine*, *inginer*, and *inginous* in Jonſon, they are not the language of Shak-

Tempeſts themſelves, high ſeas, and howling winds,
The gutter'd rocks, and congregated ſands,—
Traitors enſteep'd[7] to clog the guiltleſs keel,

ſpeare; and I believe indeed that Jonſon is ſingular in the uſe of them. M. MASON.

Whoever ſhall reject uncommon expreſſions in the writings of Shakſpeare, becauſe they differ either from the exact rules of orthography, or from the unſettled mode of ſpelling them by other writers, will be found to deprive him no leſs of his beauties, than that the ornithologiſt would the peacock, who ſhould cut out every eye of his train becauſe it was either not circular, or elſe varied from ſome imaginary ſtandard.—*Ingenieur* is no doubt of the ſame import with *ingener* or *ingeneer*, though perhaps differently written by Shakſpeare in reference to *ingenious*, and to diſtinguiſh it from *ingeneer*, which he has elſewhere uſed in a *military* ſenſe. Mr. M. Maſon's objection, that it is not the language of Shakſpeare, is more than begging the queſtion; and to affirm that Jonſon is ſingular in the uſe of *ingine*, *inginer*, and *inginous*, is as little to the purpoſe. For we not only have thoſe expreſſions in other writers, but others from the ſame root, as *ingene*, *engene*, &c. in Holinſhed, and Sir T. Moore; and Daniel uſes *ingeniate*:

" Th' adulterate beauty of a falſed cheek
" Did Nature (for this good) *ingeniate*,
" To ſhew in thee the glory of her beſt." HENLEY.

[7] *Traitors* enſteep'd—] Thus the folio and one of the quartos. The firſt copy reads—*enſcerped*, of which every reader may make what he pleaſes. Perhaps *eſcerped* was an old Engliſh word borrowed from the French *eſcarpé*, which Shakſpeare not finding congruous to the image of clogging the keel, afterwards changed.

I once thought that the poet had written—Traitors *enſcarf'd*, i. e. muffled in their robes, as in *Julius Cæſar*. So, in *Hamlet*: " My ſea-gown *ſcarf'd* about me;" and this agrees better with the idea of a traitor: yet whatever is gained one way is loſt another. Our poet too often adopts circumſtances from every image that aroſe in his mind, and employing them without attention to the propriety of their union, his metaphorical expreſſions become inextricably confuſed. STEEVENS.

Mr. Steevens's difficulty reſpecting *enſteep'd*, would, perhaps, have been removed, if he had but recollected the paſſage of the fourth act, where Othello alludes to the fate of Tantalus:

" Had it pleas'd heaven
" To try me with affliction; had he rain'd

As having ſenſe of beauty, do omit
Their mortal natures,[8] letting go ſafely by
The divine Deſdemona.

MON. What is ſhe?

CAS. She that I ſpake of, our great captain's captain,
Left in the conduct of the bold Iago;
Whoſe footing here anticipates our thoughts,
A ſe'nnight's ſpeed.—Great Jove,[9] Othello guard,
And ſwell his ſail with thine own powerful breath;
That he may bleſs this bay with his tall ſhip,
Make love's quick pants in Deſdemona's arms,[2]
Give renew'd fire to our extincted ſpirits,
And bring all Cyprus comfort![3]—O, behold,

Enter DESDEMONA, EMILIA, IAGO, RODERIGO, *and Attendants.*

The riches of the ſhip is come on ſhore!
Ye men of Cyprus, let her have your knees:—
Hail to thee, lady! and the grace of heaven,
Before, behind thee, and on every hand,
Enwheel thee round!

" All kind of ſores, and ſhames on my bare head;
" *Steep'd* me in poverty to the very lips—." HENLEY.

[8] *Their* mortal *natures,*] i. e. their *deadly*, *deſtructive* natures. So, in *Macbeth*:

" That tend on *mortal* thought."

See Dr. Johnſon's note, Vol. XI p. 56, n. 8. REED.

[9] —— *Great* Jove, *&c.*] For this abſurdity I have not the ſmalleſt doubt that the Maſter of the Revels, and not our poet, is anſwerable. See *The Hiſtorical Account of the Engliſh Stage*, Vol. III. MALONE.

[2] *Make love's quick pants in* Deſdemona's arms,] Thus the folio. The quarto with leſs animation:

And ſwiftly come to *Deſdemona's arms*. STEEVENS.

[3] *And bring all Cyprus comfort!*] This paſſage is only found in the quartos. STEEVENS.

DES. I thank you valiant Caſſio.
What tidings can you tell me of my lord?
CAS. He is not yet arriv'd; nor know I aught
But that he's well, and will be ſhortly here.
DES. O, but I fear;—How loſt you company?
CAS. The great contention of the ſea and ſkies
Parted our fellowſhip: But, hark! a ſail.
[*Cry within.* A ſail, a ſail! *Then guns heard.*
2. GENT. They give their greeting to the citadel;
This likewiſe is a friend.
CAS. See for the news.[4]—
[*Exit* Gentleman.
Good ancient, you are welcome;—Welcome, miſ-
treſs:— [*To* EMILIA.
Let it not gall your patience, good Iago,
That I extend my manners; 'tis my breeding
That gives me this bold ſhow of courteſy.
[*Kiſſing her.*
IAGO. Sir, would ſhe give you ſo much of her lips,
As of her tongue ſhe oft beſtows on me,
You'd have enough.
DES. Alas, ſhe has no ſpeech.
IAGO. In faith, too much;[5]
I find it ſtill, when I have liſt to ſleep:
Marry, before your ladyſhip, I grant,
She puts her tongue a little in her heart,
And chides with thinking.
EMIL. You have little cauſe to ſay ſo.
IAGO. Come on, come on; you are pictures out
of doors,

[4] *See for the news.*] The firſt quarto reads—*So ſpeaks this voice.* STEEVENS.

[5] *In faith, too much;*] Thus the folio. The firſt quarto thus:
I know too much;
I find it, *I; for when*, &c. STEEVENS.

Bells in your parlours, wild cats in your kitchens,
Saints in your injuries, [6] devils being offended,
Players in your houſewifery, and houſewives in your beds.

DES. O, fie upon thee, ſlanderer! [7]

IAGO. Nay, it is true, or elſe I am a Turk;
You riſe to play, and go to bed to work.

EMIL. You ſhall not write my praiſe.

IAGO. No, let me not.

DES. What would'ſt thou write of me, if thou ſhould'ſt praiſe me?

IAGO. O gentle lady, do not put me to't;
For I am nothing, if not critical. [8]

[6] *Saints in your injuries*, &c.] When you have a mind to do injuries, you put on an air of ſanctity. JOHNSON.

In Puttenham's *Art of Poeſie*, 1589, I meet with almoſt the ſame thoughts: "We limit the comely parts of a woman to conſiſt in four points; that is, to be, a ſhrew in the kitchen, a ſaint in the church, an angel at board, and an ape in the bed; as the chronicle reports by miſtreſs Shore, paramour to King Edward the Fourth."

Again, in a play of Middleton's, called *Blurt Maſter Conſtable; or, The Spaniard's Night-walk*, 1602: "—according to that wiſe ſaying of you, you be ſaints in the church, angels in the ſtreet, devils in the kitchen, and apes in your beds."

Again, in *The Miſeries of inforc'd Marriage*, 1607: Women are *in churches ſaints, abroad angels, at home devils.*"

Puttenham, who mentions all other contemporary writers, has not once ſpoken of Shakſpeare; ſo that it is probable he had not produced any thing of ſo early a date.

The truth is, that this book appears to have been written ſeveral years before its publication. See p. 115, 116, where the author refers to Sir Nicholas Bacon, who died in 1579, and recounts a circumſtance, from his own knowledge, that happened in 1553. STEEVENS.

See alſo Meres's *Wit's Treaſury*, p. 48. REED.

[7] *O, fie upon thee, ſlanderer!*] This ſhort ſpeech is, in the quarto, unappropriated; and may as well belong to *Æmilia* as to *Deſdemona*. STEEVENS.

[8] —— *critical.*] That is, *cenſorious*. JOHNSON.

DES. Come on, aſſay:—There's one gone to the harbour?

IAGO. Ay, madam.

DES. I am not merry; but I do beguile
The thing I am, by ſeeming otherwiſe.—
Come, how would'ſt thou praiſe me?

IAGO. I am about it; but, inded, my invention
Comes from my pate, as birdlime does from frize, [9]
It plucks out brains and all: But my muſe labours,
And thus ſhe is deliver'd.
If ſhe be fair and wiſe,—fairneſs, and wit,
The one's for uſe, the other uſeth it.

DES. Well prais'd! How if ſhe be black and witty?

IAGO. If ſhe be black, and thereto have a wit,
She'll find a white that ſhall her blackneſs fit. [2]

DES. Worſe and worſe.

EMIL. How, if fair and fooliſh?

IAGO. She never yet was fooliſh that was fair; [3]
For even her folly help'd her to an heir.

So, in our author's 122d Sonnet:

" —— my adder's ſenſe
" To *critick* and to flatterer ſtopped are." MALONE.

[9] —— *my invention*
Comes from my pate, as birdlime *does from* frize,] A ſimilar thought occurs in *The Puritan*: " The excuſe ſtuck upon my tongue, like *ſhip-pitch* upon a *mariner's gown*." STEEVENS.

[2] ——*her blackneſs* fit.] The firſt quarto reads—*hit*. So, in *King Lear*: " I pray you, let us *hit* together." I believe *hit*, in the preſent inſtance alſo, to be the true reading, though it will not bear, as in *Love's Labour's Leſt*, explanation. STEEVENS.

[3] *She* never *yet was fooliſh* &c.] We may read:
She *ne'er* was yet *ſo* fooliſh that was fair,
But even her folly help'd her to an heir.
Yet, I believe, the common reading to be right: the law makes the power of cohabitation a proof that a man is not a *natural*; therefore, ſince the fooliſheſt woman, if *pretty*, may have a child, no *pretty* woman is ever fooliſh. JOHNSON.

DES. These are old fond paradoxes, to make fools laugh i'the alehouse. What miserable praise hast thou for her that's foul and foolish?

IAGO. There's none so foul, and foolish thereunto, But does foul pranks which fair and wise ones do.

DES. O heavy ignorance!—thou praisest the worst best. But what praise could'st thou bestow on a deserving woman indeed?[3] one, that, in the authority of her merit, did justly put on the vouch of very malice itself?[4]

IAGO. She that was ever fair, and never proud;
Had tongue at will, and yet was never loud;
Never lack'd gold, and yet went never gay;
Fled from her wish, and yet said,—*now I may*;
She that, being anger'd, her revenge being nigh,
Bade her wrong stay, and her displeasure fly;
She that in wisdom never was so frail,
To change the cod's head for the salmon's tail;[5]

[3] *But what praise couldst thou bestow on a deserving woman indeed?*] The hint for this question, and the metrical reply of Iago, is taken from a strange pamphlet, called *Choice, Chance, and Change, or Conceits in their Colours*, 1606; when after *Tidero* has described many ridiculous characters in verse, *Arnofilo* asks him. "But, I pray thee, didst thou write none in commendation of some worthy creature?" *Tidero* then proceeds, like Iago, to repeat more verses. STEEVENS.

[4] ——*one, that, in the authority of her merit, did justly* put on *the vouch of very malice itself?*] The sense is this, one that was so conscious of her own merit, and of the authority her character had with every one, that she durst venture to call upon malice itself to vouch for her. This was some commendation. And the character only of cleareft virtue; which could force malice, even against its nature, to do justice. WARBURTON.

To put on *the vouch of malice*, is to assume a character vouched by the testimony of malice itself. JOHNSON.

To *put on* is to *provoke*, to *incite*. So, in *Macbeth*:

"—— the powers above
"*Put on* their instruments." STEEVENS.

She that could think, and ne'er diſcloſe her mind,
See ſuitors following, and not look behind;[6]
She was a wight,—if ever ſuch wight were,—

DES. To do what?

IAGO. To ſuckle fools, and chronicle ſmall beer.[7]

DES. O moſt lame and impotent concluſion!—Do not learn of him, Emilia, though he be thy huſband.—How ſay you, Caſſio? is he not a moſt profane[8] and liberal counſellor?[9]

[5] *To change the* cod's head *for the* ſalmon's tail;] i. e. to exchange a delicacy for coarſer fare. See *Queen Elizabeth's Houſehold Book for the* 43d *year of her reign*: "Item, the Maſter Cookes have to ſee all the *ſalmon's tailes*" &c. p. 296. STEEVENS.

Surely the poet had a further alluſion, which it is not neceſſary to explain. The word *frail* in the preceding line ſhews that *viands* were not alone in his thoughts. MALONE.

A *frail* judgement, means only a *weak one*. I ſuſpect no equivoque. STEEVENS.

[6] *See ſuitors following, and not look behind;*] The firſt quarto omits this line. STEEVENS.

[7] *To ſuckle fools, and chronicle ſmall beer.*] After enumerating the perfections of a woman, Iago adds, that if ever there was ſuch a one as he had been deſcribing, ſhe was, at the beſt, of no other uſe, than *to ſuckle children, and keep the accounts of a houſehold*. The expreſſions *to ſuckle fools, and chronicle ſmall beer*, are only inſtances of the want of natural affection, and the predominance of a critical cenſoriouſneſs in Iago, which he allows himſelf to be poſſeſſed of, where he ſays, *O! I am nothing, if not critical*. STEEVENS.

[8] ——*profane*——] Groſs of language, of expreſſion broad and brutal. So Brabantio, in the firſt act, calls Iago *profane* wretch. JOHNSON.

Ben Jonſon in deſcribing the characters in *Every Man out of his Humour*, ſtyles Carlo Buffone, a publick, ſcurrilous, and *profane* jeſter. STEEVENS.

[9] —— liberal *counſellor?*] *Liberal* for *licentious*. WARBURTON.

So, in *The Fair Maid of Briſtow*, 1605, bl. l:

"But Vallenger, moſt like a *liberal* villain,
"Did give her ſcandalous, ignoble terms." STEEVENS.

CAS. He ſpeaks home, madam; you may reliſh him more in the ſoldier, than in the ſcholar.

IAGO. [*Aſide.*] He takes her by the palm: Ay, well ſaid, whiſper: with as little a web as this, will I enſnare as great a fly as Caſſio. Ay, ſmile upon her, do; I will gyve thee [2] in thine own courtſhip. You ſay true; 'tis ſo, indeed: if ſuch tricks as theſe ſtrip you out of your lieutenantry, it had been better you had not kiſs'd your three fingers ſo oft, which now again you are moſt apt to play the ſir in. [3] Very good; well kiſs'd! an excellent courteſy! [4] 'tis ſo, indeed. Yet again your fingers to your lips? would, they were clyſter-pipes for your ſake!——[*Trumpet.*] The Moor,—I know his trumpet.

See Vol. XXII. p. 295, n. 5. MALONE.

Counſellor ſeems to mean, not ſo much a man that *gives counſel*, as one that diſcourſes fearleſsly and volubly. A talker. JOHNSON.

Counſellor is here uſed in the common acceptation. Deſdemona refers to the anſwers ſhe had received from Iago, and particularly her laſt. HENLEY.

[2] —— *I will* gyve *thee*——] i. e. catch, ſhackle. POPE.

The firſt quarto reads—I will *catch* you in your own *courteſies*; the ſecond quarto—I will *catch* you in your own courtſhip. The folio as it is in the text. STEEVENS.

[3] —— *to play the ſir in.*] That is, to ſhow your good breeding and gallantry. HENLEY.

[4] *well kiſs'd! an excellent courteſy!*] Spoken when Caſſio kiſſes his hand, and Deſdemona courteſies.

This reading was recovered from the quarto, 1622, by Dr. Johnſon. The folio has—*and* excellent courteſy.

I do not believe that any part of theſe words relates to Deſdemona. In the original copy, we have juſt ſeen, the poet wrote—"ay, ſmile upon her, do; I will catch you in your own *courteſies.*" Here therefore he probably meant only to ſpeak of Caſſio, while kiſſing his hand. "Well kiſs'd! an excellent courteſy!" i. e. an excellent ſalute. *Courteſy*, in the ſenſe of an obeiſance or ſalute, was in Shakſpeare's time applied to men as well as women. See Vol. VIII. p. 510, n. 4. MALONE.

CAS. 'Tis truly so.
DES. Let's meet him, and receive him.
CAS. Lo, where he comes!

Enter OTHELLO, *and Attendants.*

OTH. O my fair warrior![5]
DES. My dear Othello!
OTH. It gives me wonder great as my content,
To see you here before me. O my soul's joy!
If after every tempest come such calms,[6]
May the winds blow till they have waken'd death!
And let the labouring bark climb hills of seas,
Olympus-high; and duck again as low
As hell's from heaven![7] If it were now to die,

[5] *O my fair* warrior!] Again, in Act III. Desdemona says: "— unhandsome *warrior* as I am." This phrase was introduced by our copiers of the French Sonnetteers. Ronsard frequently calls his mistresses *guerrieres*; and Southern, his imitator, is not less prodigal of the same appellation. Thus, in his fifth Sonnet:

"And, my *warrier*, my light shines in thy fayre eyes."

Again, in his sixth Sonnet:

"I am not, my cruell *warrier*, the Thebain," &c.

Again, ibid:

"I came not, my *warrier*, of the blood Lidain."

Had I not met with the word thus fantastically applied, I should have concluded that Othello called his wife a *warrior*, because she had embarked with him on a warlike expedition, and not in consequence of Ovid's observation—

Militat omnis amans, & habet sua castra Cupido. STEEVENS.

[6] —— *come such* calms,] Thus the folio. The quarto, 1622, reads—calm*nes*s. STEEVENS.

[7] *And let the labouring bark climb hills of seas,*
Olympus-high; and duck again as low
As hell's from heaven!] So, in Sidney's *Arcadia*, B. I: "The *sea*, making *mountaines* of itself, over which the tossed and tottering ship should *climbe*, to be straight carried downe againe to *a pit of hellish darkenesse*." STEEVENS.

BAYERISCHE STAATS-BIBLIOTHEK MUENCHEN

'Twere now to be moſt happy;' for, I fear;
My ſoul hath her content ſo abſolute,
That not another comfort like to this
Succeeds in unknown fate.

DES. The heavens forbid,
But that our loves and comforts ſhould increaſe,
Even as our days do grow![8]

OTH. Amen to that, ſweet powers!—
I cannot ſpeak enough of this content,
It ſtops me here; it is too much of joy:
And this, and this, the greateſt diſcords be,
[*Kiſſing her.*[9]
That e'er our hearts ſhall make!

IAGO. O, you are well tun'd now!
But I'll ſet down[a] the pegs that make this muſick,

[7] ——*If it were now to die,*
'Twere now to be moſt happy;] So Cherea, in *The Eunuch of Terence*, Act III. ſc. v:

"——Proh Jupiter!
"Nunc tempus profecto eſt, cum perpeti me poſſum interfici,
"Ne vita aliquâ hoc gaudium contaminet ægritudine."
MALONE.

[8] *Even as our days* do grow!] Here is one of thoſe evident interpolations which abound in our author's dramas. Who does not perceive that the words *Even as our days*, refer to the verb—*increaſe* in the foregoing line? Omit therefore the proſaick—*do grow*, (which is perfectly uſeleſs) and the metre will be reſtored to its original regularity.

Fenton has adopted this thought in his *Mariamne:*

"And mutual paſſion with our years increaſe!" STEEVENS.

[9] *And this, and this*, &c. *Kiſſing her.*] So, in Marlowe's *Luſt's Dominion:*

"I pri'thee, chide, if I have done amiſs,
"But let my puniſhment be *this and this.*" [*Kiſſing the Moor.*
MALONE.

Marlowe's play was written before that of Shakſpeare, who might poſſibly have acted in it. STEEVENS.

[a] ——*I'll* ſet *down*——] Thus the old copies, for which the

As honeſt as I am. [*Aſide.*

OTH. Come, let's to the caſtle.—
News, friends;[3] our wars are done, the Turks are
drown'd.
How do our old acquaintance of this iſle?—
Honey, you ſhall be well deſir'd in Cyprus,[4]
I have found great love amongſt them. O my
ſweet,
I prattle out of faſhion,[5] and I dote
In mine own comforts.—I pr'ythee, good Iago,
Go to the bay, and diſembark my coffers:
Bring thou the maſter[6] to the citadel;

modern editors, following Mr. Pope, have ſubſtituted—*let* down. But who can prove that to *ſet down* was not the language of Shakſpeare's time, when a viol was ſpoken of?—To *ſet* formerly ſignified to *tune*, though it is no longer uſed in that ſenſe. "It was then," ſays Anthony Wood in his *Diary*, "that I *ſet* and tuned in ſtrings and fourths," &c. So, in *Skialetheia*, a Collection of Satires, &c. 1598:

"——to a nimbler key
"*Set* thy wind inſtrument." MALONE.

To "*ſet* down" has this meaning in no other part of our author's works. However, *virtus poſt nummos:* we have ſecured the phraſe, and the exemplification of it may follow when it will.
STEEVENS.

[3] News, *friends;*] The modern editors read (after Mr Rowe) *Now* friends. I would obſerve once for all, that (in numberleſs inſtances in this play, as well as in others) where my predeceſſors had ſilently and without reaſon made alterations, I have as ſilently reſtored the old readings. STEEVENS.

[4] ——well deſir'd *in Cyprus,*] i. e. much ſolicited by invitation. So, in *The Letters of the Paſton Family*, Vol. I. p. 299: "—— at the whych weddyng I was with myn hoſtes, and alſo *deſyryd* by y^e^ jentylman hymſelfe." STEEVENS.

[5] *I prattle out of faſhion,*] Out of method, without any ſettled order of diſcourſe. JOHNSON.

[6] ——*the* maſter——] Dr. Johnſon ſuppoſed, that by the *maſter* was meant the *pilot* of the ſhip, and indeed had high authority for this ſuppoſition; for our poet himſelf ſeems to have confounded

He is a good one, and his worthineſs
Does challenge much reſpect.—Come, Deſdemona,
Once more well met at Cyprus.

[*Exeunt* OTHELLO, DESDEMONA, *and Attendants.*

IAGO. Do thou meet me preſently at the harbour. Come hither. If thou be'ſt valiant as (they ſay) baſe men, being in love, have then a nobility in their natures[7] more than is native to them,—liſt me. The lieutenant to-night watches on the court of guard:[8]—Firſt, I muſt tell thee this—Deſdemona is directly in love with him.

ROD. With him! why 'tis not poſſible.

IAGO. Lay thy finger—thus,[9] and let thy ſoul be inſtructed. Mark me with what violence ſhe firſt loved the Moor, but for bragging, and telling her fantaſtical lies: And will ſhe love him ſtill for prating?[2] let not thy diſcreet heart think it. Her

them. See Act III. ſc. ii. l. 1. But the maſter is a diſtinct perſon, and has the principal command, and care of the navigation of the ſhip, under the captain, where there is a captain; and in chief, where there is none. The pilot is employed only in navigating the ſhip into or out of port. MALONE.

"The *maſter* (ſays Smith in his *Sea-grammar*, 1627) and his mates, are to direct the courſe, command all the ſailors, for ſteering, trimming, and ſailing the ſhip," &c. STEEVENS.

[7] —— *baſe men, being in love, have then a nobility in their natures* ——] So, in *Hamlet:*

"Nature is fine in love." MALONE.

[8] —— *the court of guard:*] i. e. the place where the guard muſters. So, in *The Family of Love*, 1608:

"Thus have I paſs'd the round and *court of guard.*"

Again, in *The Beggar's Buſh*, by Beaumont and Fletcher:

"Viſit your *courts of guard*, view your munition."

STEEVENS.

[9] *Lay thy finger—thus,*] On thy mouth, to ſtop it while thou art liſtening to a wiſer man. JOHNSON.

[2] *And will* ſhe *love him ſtill for prating?*] The folio reads—*To love* him ſtill for prating! STEEVENS.

eye muſt be fed; and what delight ſhall ſhe have to look on the devil? When the blood is made dull with the act of ſport, there ſhould be,—again to inflame it,[3] and to give ſatiety a freſh appetite,—lovelineſs in favour; ſympathy in years, manners, and beauties; all which the Moor is defective in: Now, for want of theſe required conveniences, her delicate tenderneſs will find itſelf abuſed, begin to heave the gorge, diſreliſh and abhor the Moor; very nature will inſtruct her in it, and compel her to ſome ſecond choice. Now, ſir, this granted, (as it is a moſt pregnant and unforced poſition,) who ſtands ſo eminently in the degree of this fortune, as Caſſio does? a knave very voluble; no further conſcionable, than in putting on the mere form of civil and humane ſeeming,[4] for the better compaſſing of his ſalt and moſt hidden looſe affection? why, none; why, none: A ſlippery and ſubtle knave; a finder out of occaſions; that has an eye can ſtamp and counterfeit advantages, though true advantage never preſent itſelf: A deviliſh knave! beſides, the knave is handſome, young; and hath all thoſe requiſites in him, that folly and green minds[5] look after: A peſtilent complete knave; and the woman hath found him already.

Rod. I cannot believe that in her; ſhe is full of moſt bleſs'd condition.[6]

Iago. Bleſs'd fig's end! the wine ſhe drinks is

[3] —— again *to inflame it,*] Thus the quarto, 1622. The folio reads—*a game.* Steevens.

[4] —— *and* humane *ſeeming,*] Thus the folio. The quarto, 1622, reads—and *hand*-ſeeming. Malone.

[5] —— *green minds* ——] Minds unripe, minds not yet fully formed. Johnson.

[6] —— *condition.*] Qualities, diſpoſition of mind. Johnson. See Vol. XIII. p. 494, n. 5. Malone.

made of grapes: if ſhe had been bleſs'd, ſhe would never have loved the Moor: Bleſs'd pudding! Didſt thou not ſee her paddle with the palm of his hand? didſt not mark that?

Rod. Yes, that I did; but that was but courteſy.

Iago. Lechery, by this hand; an index, and obſcure prologue to the hiſtory of luſt and foul thoughts.[7] They met ſo near with their lips, that their breaths embraced together. Villainous thoughts, Roderigo! when theſe mutualities ſo marſhal the way, hard at hand comes the maſter and main exerciſe, the incorporate concluſion: Piſh!—But, ſir, be you ruled by me: I have brought you from Venice. Watch you to-night; for the command, I'll lay't upon you: Caſſio knows you not;—I'll not be far from you: Do you find ſome occaſion to anger Caſſio, either by ſpeaking too loud, or tainting[8] his diſcipline; or from what other courſe[9] you pleaſe, which the time ſhall more favourably miniſter.

Rod. Well.

Iago. Sir, he is raſh, and very ſudden in choler;[a] and, haply, with his truncheon may ſtrike at you: Provoke him, that he may: for, even out of that, will I cauſe theſe of Cyprus to mutiny; whoſe

[7] —— *an* index, *and obſcure prologue* &c.] That *indexes* were formerly *prefixed* to books, appears from a paſſage in *Troilus and Creſſida*. See Vol. XXII. p. 225, n. 9, and Vol. XVI. p. 269, n. 2. MALONE.

[8] —— *tainting* —] Throwing a ſtur upon his diſcipline. JOHNSON.

So, in *Troilus and Creſſida*:

"In *taint* of our beſt man." STEEVENS.

[9] —— *other courſe* —] The firſt quarto reads—*cauſe*. STEEVENS.

[a] —— ſudden *in choler*;] *Sudden*, is precipitately violent. JOHNSON.

qualification ſhall come into no true taſte again,[3] but by the diſplanting of Caſſio. So ſhall you have a ſhorter journey to your deſires, by the means I ſhall then have to prefer them;[4] and the impediment moſt profitably removed, without the which there were no expectation of our proſperity.

RODERIGO. I will do this, if I can bring it to any opportunity.[5]

IAGO. I warrant thee. Meet me by and by at the citadel: I muſt fetch his neceſſaries aſhore. Farewell.

RODERIGO. Adieu. [*Exit.*

IAGO. That Caſſio loves her, I do well believe it;
That ſhe loves him, 'tis apt, and of great credit:
The Moor—howbeit that I endure him not,—
Is of a conſtant, loving, noble nature;
And, I dare think, he'll prove to Deſdemona
A moſt dear huſband. Now I do love her too;
Not out of abſolute luſt, (though, peradventure,
I ſtand accountant for as great a ſin,)

So, Malcolm, deſcribing Macbeth:

" I grant him bloody,——
" *Sudden*, malicious ——." STEEVENS.

[3] —— *whoſe* qualification *ſhall come* &c.] Whoſe reſentment ſhall not be ſo *qualified* or *tempered*, as to be *well taſted*, as not to retain *ſome bitterneſs*. The phraſe is harſh, at leaſt to our ears. JOHNSON.

Perhaps *quolification* means *fitneſs to preſerve good order*, or *the regularity of military diſcipline*. STEEVENS.

—— *no true taſte* ——] So the folio. The quarto, 1622, reads—no true *truſt*. MALONE.

[4] —— *to* prefer *them;*] i. e. to *advance* them. So, in *A Midſummer-Night's Dream:* " The ſhort and the long is, our play is *preferr'd.*" MALONE.

See Vol. XVIII. p. 159, n. 3. STEEVENS.

[5] —— *if I can bring it to any opportunity.*] Thus the quarto, 1622. The folio reads—if *you* can bring it, &c. MALONE.

But partly led to diet my revenge,
For that I do ſuſpect the luſty Moor
Hath leap'd into my ſeat: the thought whereof
Doth, like a poiſonous mineral, [7] gnaw my inwards;
And nothing can or ſhall content my ſoul,
Till I am even with him, [8] wife for wife;
Or, failing ſo, yet that I put the Moor
At leaſt into a jealouſy ſo ſtrong
That judgement cannot cure. Which thing to do,—
If this poor traſh of Venice, whom I traſh
For his quick hunting, ſtand the putting on, [9]

[7] —— *like a poiſonous mineral,*] This is philoſophical. Mineral poiſons kill by corroſion. JOHNSON.

[8] *Till I am* even *with him,*] Thus the quarto, 1622; the firſt folio reads:

Till I am *even'd* with him.

i. e. Till I am on a level with him by retaliation.

So, in Heywood's *Iron Age*, 1632, Second Part:

"The ſtately walls he rear'd, levell'd, and *even'd.*"

Again, in *Tancred and Giſmund*, 1592:

"For now the walls are *even'd* with the plain."

Again, in *Stanyhurſt's* tranſlation of the firſt book of Virgil's Æneid, 1582:—"numerum cum navibus *æquat*—."

"—— with the ſhips the number is *even'd.*" STEEVENS.

[9] —— *Which thing to do,—*
If this poor traſh *of Venice, whom I* traſh
For his quick hunting, ſtand the putting on,] The quarto, 1622, has—*cruſh*, the folio reads—*trace*, an apparent corruption of—*traſh*; for as to the idea of *cruſhing a dog*, to prevent him from *quick hunting*, it is too ridiculous to be defended.

To *traſh*, is ſtill a hunter's phraſe, and ſignifies (See Vol. IV. p. 16, n. 9,) to faſten a weight on the neck of a dog, when his ſpeed is ſuperior to that of his companions. Thus, ſays Catarach, in *The Bonduca* of Beaumont and Fletcher, (the quotation was the late Mr. T. Warton's, though miſunderſtood by him as to its appropriate meaning):

"—————— I fled too,
"But not ſo faſt; your jewel had been loſt then,
"Young Hengo there: he *traſh'd* me, Nennius,—."

i. e. he was the clog that reſtrained my activity.

This ſenſe of the word—*traſh* has been ſo repeatedly confirmed

I'll have our Michael Caſſio on the hip;[2]
Abuſe him to the Moor in the rank garb,[3] —
For I fear Caſſio with my night-cap too;
Make the Moor thank me, love me, and reward me,
For making him egregiouſly an aſs,
And practiſing upon his peace and quiet
Even to madneſs. 'Tis here, but yet confus'd;
Knavery's plain face is never ſeen,[4] till us'd.

[*Exit.*

to me by thoſe whom I cannot ſuſpect of wanting information relative to their moſt favourite purſuits, that I do not heſitate to throw off the load of unſatisfactory notes with which the paſſage before us has hitherto been oppreſſed.

Traſh, in the firſt inſtance, (though Dr. Warburton would change it into — *brach*,) may be uſed to ſignify a worthleſs hound, as the ſame term is afterwards employed to deſcribe a worthleſs female:

"Gentlemen all, I do ſuſpect this *traſh*."

It is ſcarce neceſſary to ſupport the preſent jingle on the word — *traſh*, by examples, it is ſo much in our author's manner, although his worſt.

Stand the putting on, may mean — *does not ſtart too ſoon after Deſdemona*, and ſo deſtroy my ſcheme by injudicious precipitation. But I rather think, theſe words have reference to the enterprize of provoking Caſſio, and will then imply, — *if he has courage enough for the attempt to which I have juſt incited, or put him on.* For an example of the latter phraſe, ſee p. 94, n. 4. STEEVENS.

[2] *I'll have our Michael Caſſio on the hip;*] A phraſe from the art of wreſtling. JOHNSON.

[3] —— *in the* rank *garb*,] Thus the quarto, and, I think, rightly. *Rank garb*, I believe, means, *groſsly*, i. e. *without mincing the matter.* So in Marſton's *Dutch Courteſan*, 1604:

"Whither, in the *rank* name of madneſs, whither?"

STEEVENS.

The folio reads — in the *right* garb. *Rank*, perhaps, means not only *groſs*, but *laſcivious*. So, in *The Merchant of Venice:*

"—— the ewes, being *rank*,
"In end of autumn," &c. MALONE.

[4] *Knavery's plain face is never ſeen,*] An honeſt man acts upon a plan, and forecaſts his deſigns; but a knave depends upon temporary and local opportunities, and never knows his own purpoſe, but at the time of execution. JOHNSON.

SCENE II.

A Street.

Enter a Herald, *with a proclamation: people following.*

HER. It is Othello's pleaſure, our noble and valiant general, that, upon certain tidings now arrived, importing the mere perdition [3] of the Turkiſh fleet, every man put himſelf into triumph; [4] ſome to dance, ſome to make bonfires, each man to what ſport and revels his addiction [5] leads him; for, beſides theſe beneficial news, it is the celebration of his nuptials: So much was his pleaſure ſhould be proclaimed. All offices are open; [6] and there is full liberty of feaſting, [7] from this preſent hour of five, till the bell hath told eleven. Heaven bleſs the iſle of Cyprus, and our noble general, Othello! [*Exeunt.*

[3] —— mere *perdition*—] *Mere* in this place ſignifies *entire*. So, in *Hamlet*:

" ——— poſſeſs it *merely*. STEEVENS.

[4] —— *put himſelf into triumph*;] This whimſical phraſeology occurs again in *Pericles, Prince of Tyre:*

" So *puts himſelf into* the ſhipman's toils." STEEVENS.

[5] —— *his* addiction —] The firſt quarto reads — his *mind*. STEEVENS.

[6] *All* offices *are open;*] i. e. all rooms, or places, in the caſtle, at which refreſhments are prepared, or ſerved out. So, in *Macbeth:*

" Sent forth great largeſs to your *offices*.

See Vol. XI. p. 83, n. 8. STEEVENS.

[7] —— *of feaſting,*] Theſe words are not in the original quarto, 1622. MALONE.

SCENE III.

A Hall in the Caſtle.

Enter OTHELLO, DESDEMONA, CASSIO, *and Attendants.*

OTH. Good Michael, look you to the guard to-night:
Let's teach ourſelves that honourable ſtop,
Not to out-ſport diſcretion.
CAS. Iago hath direction what to do;
But, notwithſtanding, with my perſonal eye
Will I look to't.
OTH. Iago is moſt honeſt.
Michael, good night: To-morrow, with our earlieſt,
Let me have ſpeech with you.—Come, my dear love;
The purchaſe made, the fruits are to enſue;
[*To* DESDEMONA.
That profit's yet to come 'twixt me and you. —
Good night. [*Exeunt* OTH. DES. *and Attend.*

Enter IAGO.

CAS. Welcome, Iago: We muſt to the warch.
IAGO. Not this hour, lieutenant; 'tis not yet ten o'clock: Our general caſt us[8] thus early, for the

[8] *Our general* caſt us —] That is, *appointed us to our ſtations.* To *caſt the play*, is, in the ſtyle of the theatres, to aſſign to every actor his proper part. JOHNSON.

We have juſt now been aſſured by the Herald, that there was "full liberty of feaſting &c. till *eleven*".

Perhaps therefore *caſt* us only means diſmiſſed us, or *got rid of our company.* So, in one of the following ſcenes: "You are but now *caſt* in his mood;" i. e. *turn'd out of your office in his anger;* and in the firſt ſcene it means to *diſmiſs.*

So, in The WITCH, a MS. tragi-comedy, by Middleton:

love of his Deſdemona: whom let us not therefore blame; he hath not yet made wanton the night with her; and ſhe is ſport for Jove.

CAS. She's a moſt exquiſite lady.

IAGO. And, I'll warrant her, full of game.

CAS. Indeed, ſhe is a moſt freſh and delicate creature.

IAGO. What an eye ſhe has! methinks, it ſounds a parley of provocation.[8]

CAS. An inviting eye; and yet, methinks, right modeſt.

IAGO. And, when ſhe ſpeaks, is it not an alarm[9] to love?[2]

CAS. She is, indeed, perfection.[3]

IAGO. Well, happineſs to their ſheets! Come, lieutenant, I have a ſtoop of wine; and here without are a brace of Cyprus gallants, that would fain have a meaſure to the health of the black Othello.

" She *caſt off*
" My company betimes to-night, by tricks," &c.
STEEVENS.

[8] —— *a parley of provocation.*] So, the quarto, 1622. Folio — *to* provocation. MALONE.

[9] —— *an alarm* —] The *voice* may *ſound* an *alarm* more properly than the *eye* can *ſound* a *parley*. JOHNSON.

The eye is often ſaid to *ſpeak*. Thus we frequently hear of the *language* of the *eye*. Surely that which can *talk* may, without any violent ſtretch of the figure be allowed to *ſound a parley*. The folio reads — *parley* to *provocation*. RITSON.

So, in *Troilus and Creſſida:*

" There's *language in her eye*" &c.

See Vol. XVI. p. 382, n. 3. STEEVENS.

[2] —— is it *not an alarm to love?*] The quartos read — *'tis* an alarm to love. STEEVENS.

[3] *She is, indeed, perfection.*] In this and the ſeven ſhort ſpeeches preceding, the decent character of Caſſio is moſt powerfully contraſted with that of the licentious Iago. STEEVENS.

CAS. Not to-night, good Iago; I have very poor and unhappy brains for-drinking: I could well wish courtesy would invent some other custom of entertainment.

IAGO. O, they are our friends; but one cup: I'll drink for you.

CAS. I have drunk but one cup to-night, and that was craftily qualified [4] too, and, behold, what innovation it makes here: I am unfortunate in the infirmity, and dare not task my weakness with any more.

IAGO. What, man! 'tis a night of revels; the gallants desire it.

CAS. Where are they?

IAGO. Here at the door; I pray you, call them in.

CAS. I'll do't; but it dislikes me.

[*Exit* CASSIO.

IAGO. If I can fasten but one cup upon him,
With that which he hath drunk to-night already,
He'll be as full of quarrel and offence
As my young mistress' dog. Now, my sick fool,
Roderigo,
Whom love has turn'd almost the wrong side out-
ward,
To Desdemona hath to-night caroused
Potations pottle deep; and he's to watch:
Three lads of Cyprus,[5] — noble swelling spirits,
That hold their honours in a wary distance,

[4] —— *craftily qualified* —] Slily mixed with water. JOHNSON.

[5] *Three* lads *of Cyprus,*] The folio reads — *Three* else *of Cyprus.* STEEVENS.

The very elements[6] of this warlike isle,—
Have I to-night flustered with flowing cups,
And they watch too. Now, 'mongst this flock of drunkards,
Am I to put our Cassio in some action
That may offend the isle:— But here they come:
If consequence do but approve my dream,[7]
My boat sails freely, both with wind and stream.

Re-enter CASSIO; *with him* MONTANO, *and* Gentlemen.

CAS. 'Fore heaven, they have given me a rouse already.[8]

MON. Good faith, a little one; not past a pint, as I am a soldier.[9]

IAGO. Some wine, ho!

[6] *The every elements*—] As quarrelsome as the *discordia semina rerum*; as quick in opposition as fire and water. JOHNSON.

[7] *If consequence do but approve my* dream,] Every scheme subsisting only in the imagination may be termed a *dream*. JOHNSON.

[8] —— *given me a* rouse *&c.*] A *rouse* appears to be a quantity of liquor rather too large.

So, in *Hamlet*; and in *The Christian turn'd Turk*, 1612:

" —— our friends may tell
" We drank a *rouse* to them."

See p. 59, n. 3. STEEVENS.

[9] *As I am a soldier.*] If Montano was Othello's predecessor in the government of Cyprus, (as we are told in the Personæ Dramatis,) he is not very characteristically employed in the present scene, where he is tippling with people already *flustered*, and encouraging a subaltern officer who commands a midnight guard, to drink to excess. STEEVENS.

And let me the canakin clink, clink; [Sings.
And let me the canakin clink;
A ſoldier's a man;
A life's but a ſpan;[2]
Why then, let a ſoldier drink.

Some wine, boys! [*Wine brought in.*

CAS. 'Fore heaven, an excellent ſong.

IAGO. I learn'd it in England, where (indeed) they are moſt potent in potting:[3] your Dane, your German,[4] and your ſwag-bellied Hollander, — Drink, ho! — are nothing to your Engliſh.

CAS. Is your Engliſhman ſo expert in his drinking?[5]

IAGO. Why, he drinks you, with facility, your Dane dead drunk; he ſweats not to overthrow your Almain; he gives your Hollander a vomit, ere the next pottle can be fill'd.

[2] *A life's but a ſpan;*] Thus the quarto. The folio reads, Oh man's *life but a ſpan.* STEEVENS.

[3] —— *in England, where (indeed) they are moſt potent in potting:*] *Les meilleurs buveurs en Angleterre*, is an ancient French proverb. STEEVENS.

[4] —— *moſt potent in* potting: *your* Dane, *your* German, *&c.*] "Enquire at ordinaries: there muſt be ſallets for the Italian, tooth-picks for the Spaniard, *pots* for the *German!*" Prologue to Lyly's *Midas*, 1592. MALONE.

—— *your* Dane,] See Vol. XXII. p. 61, n. 7. STEEVENS.

[5] —— *ſo* expert *in his drinking?*] Thus the quarto, 1622. Folio— ſo *exquiſite.* This accompliſhment in the Engliſh is likewiſe mentioned by Beaumont and Fletcher in *The Captain:*

"*Lod.* Are the Engliſhmen
"Such ſtubborn drinkers?
"*Piſo.* ——— not a leak at ſea
"Can ſuck more liquor; you ſhall have their children
"Chriſten'd in mull'd ſack, and at five years old
"Able to knock a Dane down." STEEVENS.

CAS. To the health of our general.

MON. I am for it, lieutenant; and I'll do you juſtice.[5]

IAGO. O ſweet England!

King Stephen[6] *was a worthy peer,*[7]
His breeches coſt him but a crown;
He held them ſixpence all too dear,
With that he call'd the tailor — lown.[8]

He was a wight of high renown,
And thou art but of low degree:
'Tis pride that pulls the country down,
Then take thine auld cloak about thee.

Some wine, ho!

CAS. Why, this is a more exquiſite ſong than the other.

IAGO. Will you hear it again?

CAS. No; for I hold him to be unworthy of his

[5] —— *I'll* do you juſtice.] i. e. drink as much as you do. See Vol. XIII. p. 229, n. 4. STEEVENS.

[6] *King Stephen* &c.] Theſe ſtanzas are taken from an old ſong, which the reader will find recovered and preſerved in a curious work lately printed, entitled, *Relicks of Ancient Poetry*, conſiſting of old heroick ballads, ſongs, &c. 3 vols. 12mo. JOHNSON.

So, in Greene's *Quip for an Upſtart Courtier*: "*King Stephen* wore a pair of cloth breeches of a noble a pair, and thought them paſſing coſtly." STEEVENS.

[7] —— *a worthy* peer,] i. e. a worthy fellow. In this ſenſe *peer*, *fere*, and *pheere*, are often uſed by the writers of our earlieſt romances. STEEVENS.

A *worthy peer* is a *worthy lord*, a title frequently beſtowed upon *kings* in our old romances. So, in *Amadis de Gaule*, 1619: "Sir, although you be a *king* and a great *lord*." Spenſer conſtantly uſes the word *peer* in this ſenſe. *Pheere* is in every reſpect a very different word. RITSON.

[8] —— *lown.*] Sorry fellow, paltry wretch. JOHNSON.

place, that does thoſe things.—Well,—Heaven's above all; and there be ſouls that muſt be ſaved, and there be ſouls muſt not be ſaved.

IAGO. It's true, good lieutenant.

CAS. For mine own part,—no offence to the general, nor any man of quality,—I hope to be ſaved.

IAGO. And ſo do I too, lieutenant.

CAS. Ay, but, by your leave, not before me; the lieutenant is to be ſaved before the ancient. Let's have no more of this; let's to our affairs.—Forgive us our ſins!—Gentlemen, let's look to our buſineſs. Do not think, gentlemen, I am drunk; this is my ancient;—this is my right hand, and this is my left hand:—I am not drunk now; I can ſtand well enough, and ſpeak well enough.

ALL. Excellent well.

CAS. Why, very well, then: you muſt not think then that I am drunk. [*Exit.*

MON. To the platform, maſters; come, let's ſet the watch.

IAGO. You ſee this fellow, that is gone before;—
He is a ſoldier, fit to ſtand by Cæſar
And give direction: and do but ſee his vice;
'Tis to his virtue a juſt equinox,
The one as long as the other: 'tis pity of him.
I fear, the truſt Othello puts him in,
On ſome odd time of his infirmity,
Will ſhake this iſland.

MON. But is he often thus:

IAGO. 'Tis evermore the prologue to his ſleep:
He'll watch the horologe a double ſet,[9]

[9] *He'll watch the* horologe *a double ſet*, &c.] If he have no drink, he'll keep awake while the clock ſtrikes two rounds, or four-and-twenty hours.

If drink rock not his cradle.

MON. It were well,
The general were put in mind of it.
Perhaps, he ſees it not; or his good nature
Prizes the virtue that appears in Caſſio,
And looks not on his evils; Is not this true?

Enter RODERIGO.

IAGO. How now, Roderigo? [*Aſide.*
I pray you, after the lieutenant; go.
[*Exit* RODERIGO.

MON. And 'tis great pity, that the noble Moor
Should hazard ſuch a place, as his own ſecond,
With one of an ingraft infirmity: [2]

Chaucer uſes the word *horologe* in more places than one:

" Well ſikerer was his crowing in his loge
" Than is a clock or abbey *horologe.*" JOHNSON.

So, Heywood, in his *Epigrams on Proverbs*, 1562:

" The divell is in *thorologe*, the houres to trye,
" Searche houres by the ſunne, the devyl's dyal wyll lye:
" The devyl is in *thorologe*, nowe cheere in bowles,
" Let the devyl keepe our clockes, while God keepe our ſoules."

Again, in *The Devil's Charter*, 1607:

" —— my gracious lord,
" By Siſto's *horologe* 'tis ſtruck eleven." STEEVENS.

[2] —— *ingraſt infirmity:*] An infirmity *rooted*, *ſettled* in his conſtitution. JOHNSON.

Dr. Johnſon's explanation ſeems to fall ſhort of the poet's meaning. The qualities of a tree are ſo changed by being engrafted, that its future fruits are not ſuch as would have naturally ſprung from the ſtock, but derive their qualities from the graft inſerted into it. Conformably to this idea, is the aſſertion of Hamlet concerning the ſame vice in his countrymen:

" They clepe us drunkards," &c.

See Vol. XXII. p. 61. HENLEY.

Dr. Johnſon's explanation is certainly juſt, though it has been controverted. So, in *King Lear*:—" then muſt we look to receive

It were an honeſt action, to ſay
So to the Moor.

IAGO. Not I, for this fair iſland:
I do love Caſſio well; and would do much
To cure him of this evil. But, hark! what noiſe?

[*Cry within*,—Help! help!

Re-enter CASSIO, *driving in* RODERIGO.

CAS. You rogue! you raſcal!

MONT. What's the matter, lieutenant?

CAS. A knave!—teach me my duty!
I'll beat the knave into a twiggen bottle.[3]

ROD. Beat me!

CAS. Doſt thou prate, rogue!

[*Striking* RODERIGO.

MON. Nay, good lieutenant;

[*Staying him.*

I pray you, ſir, hold your hand.

CAS. Let me go, ſir,
Or I'll knock you o'er the mazzard.

MON. Come, come, you're drunk.

CAS. Drunk!

[*They fight.*

IAGO. Away, I ſay! go out, and cry—a mutiny.

[*Aſide to* ROD. *who goes out.*

Nay, good lieutenant,—alas, gentlemen,—
Help, ho!—Lieutenant,—ſir,—Montano,—ſir;—
Help, maſters!—Here's a goodly watch, indeed!

[*Bell rings.*

from his age not alone the *imperfection* of long *ingrafted* condition, but there-withal," &c. MALONE.

[3] —— *into a twiggen bottle.*] A twiggen bottle is a *wicker'd bottle;* and ſo the quarto reads. STEEVENS.

Who's that that rings the bell?—Diablo, [6] ho!
The town will riſe: God's will, lieutenant! hold;
You will be ſham'd for ever.

Enter OTHELLO, *and Attendants.*

OTH. What is the matter here?
MON. I bleed ſtill, I am hurt to the death;—he dies.[7]
OTH. Hold, for your lives.
IAGO. Hold, hold, lieutenant, [8]—ſir, Montano,—
gentlemen,—
Have you forgot all ſenſe of place and duty?[9]

[6] —— *Diablo,*] I meet with this exclamation in Marlowe's *King Edward II.* 1598: "*Diablo?* what paſſions call you theſe?" STEEVENS.

[7] *I bleed ſtill, I am hurt to the death;*—he dies.] The firſt quarto reads—'*Zounds*, I bleed &c. STEEVENS.

The editor of the folio, thinking it neceſſary to omit the firſt word in the line, abſurdly ſupplied its place by adding at the end of the line, *He dies.*

I had formerly inadvertently ſaid that the marginal direction, *He faints*, was found in the quarto, 1622: but this was a miſtake. It was inſerted in a quarto of no value or authority, printed in 1630. MALONE.

—— *I am hurt to the death;*—he dies.] *Montano* thinks he is mortally wounded, yet by theſe words he ſeems determined to continue the duel, and to kill his antagoniſt *Caſſio*. So when *Roderigo* runs at *Caſſio*, in the fifth act, he ſays,—"Villain, thou dieſt."
TOLLET.

He dies, i. e. he ſhall die. He may be ſuppoſed to ſay this as he is offering to renew the fight.

Thus likewiſe Othello himſelf, in his very next ſpeech:

"—— *he dies* upon his motion."

I do not therefore regard theſe words, when uttered by Montano, as an abſurd addition in the firſt folio. STEEVENS.

[8] *Hold, hold,* lieutenant,] Thus the original quarto. The folio reads—Hold *ho*, lieutenant. MALONE.

[9] —— *all ſenſe of place and duty?*] So Sir Thomas Hanmer. The reſt:

—— *all place of ſenſe and duty?* JOHNSON.

Hold, hold! the general ſpeaks to you; hold, for ſhame!

OTH. Why, how now, ho! from whence ariſeth this?
Are we turn'd Turks; and to ourſelves do that,
Which heaven hath forbid the Ottomites?
For chriſtian ſhame, put by this barbarous brawl:
He that ſtirs next to carve for his own rage,
Holds his ſoul light; he dies upon his motion.—
Silence that dreadful bell,[2] it frights the iſle
From her propriety.[3]—What is the matter, maſters?—
Honeſt Iago, that look'ſt dead with grieving,
Speak, who began this? on thy love, I charge thee.

IAGO. I do not know;—friends all but now, even now,
In quarter,[4] and in terms like bride and groom

[2] *Silence that dreadful bell,*] It was a common practice formerly, when any great affray happened in a town, to ring the alarum bell. When David Rizzio was murdered at Edinburgh, the Provoſt ordered the *common bell* to be rung, and five hundred perſons were immediately aſſembled. See Saunderſon's Hiſt. of Queen Mary, p. 41. MALONE.

At Paris the *Tocſin* is ſtill rung as often as fires or diſturbances break out. STEEVENS.

[3] —— *it frights the iſle*
From her propriety.] From her regular and *proper ſtate.* JOHNSON.

[4] *In quarter,*] In their quarters; at their lodging. JOHNSON.

Rather at *peace, quiet.* They had been on that very ſpot (the court or platform, it is preſumed before the caſtle) ever ſince Othello left them, which can ſcarcely be called being *in their quarters,* or *at their lodging.* RITSON.

So, in *The Dumb Knight,* Act III. ſc. i:

" Did not you hold fair *quarter* and commerce with all the ſpies of Cypres." REED.

It required one example, if no more, to evince that *in quarter* ever ſignified *quiet, at peace.* But a little attention would have ſhown, that the *them,* whom he ſpeaks of Othello's having left, was *only*

Devesting them for bed: and then, but now,
(As if some planet had unwitted men,)
Swords out, and tilting one at other's breast,
In opposition bloody. I cannot speak
Any beginning to this peevish odds;
And 'would in action glorious I had lost
These legs, that brought me to a part of it!

OTH. How comes it, Michael, you are thus forgot?[5]

Cassio; who, being joined by Iago, where Othello (but not on the *platform*) had just left him, is dissuaded from setting the watch immediately; entreated to partake of a stoop of wine, in company with a brace of Cyprus gallants, then waiting without; and prevailed upon, though reluctantly, to invite them in. In this apartment the carousal happens, and wine is repeatedly called for, till at last Cassio, finding its too powerful effects, goes out to set the watch. At the proposal of Montano, himself and Iago follow Cassio towards the platform, and the latter sets on Roderigo to insult him. The scuffle ensues; an alarm is given, and Othello comes forth to inquire the cause. When, therefore, Iago answers:

I do not know:—friends all but now, even now
In *quarter*—

it is evident the *quarter* referred to, was *that apartment of the castle assigned to the officers on guard*, where Othello, after giving Cassio his orders, had, a little before, left him; and where Iago, with his companions, immediately found him. HENLEY.

In quarter,] i. e. on our station. So, in *Timon of Athens:*

" ——— to atone your fears
" With my more noble meaning, not a man
" Shall pass his *quarter*."

Their *station* or *quarter* in the present instance, was the guard-room in Othello's castle. In *Cymbeline* we have—" their *quarter'd* fires," i. e. their fires *regularly disposed*.

In quarter Dr. Johnson supposed to mean, *at their lodgings;* but that cannot be the meaning, for Montano and the gentlemen who accompanied him, had continued, from the time of their entrance, in the apartment in Othello's castle, in which the carousal had been; and Cassio had only gone forth for a short time to the platform, to set the watch. On his return from the platform into the apartment in which he left Montano and Iago, he meets Roderigo; and the scuffle, first between Cassio and Roderigo, and then between Montano and Cassio, ensues. MALONE.

[5] ——*you are thus forgot?*] i. e. you have thus forgot your self. STEEVENS.

CAS. I pray you, pardon me, I cannot ſpeak.
OTH. Worthy Montano, you were wont be civil;
The gravity and ſtillneſs of your youth
The world hath noted, and your name is great
In mouths of wiſeſt cenſure; What's the matter,
That you unlace[6] your reputation thus,
And ſpend your rich opinion,[7] for the name
Of a night-brawler? give me anſwer to it.
MON. Worthy Othello, I am hurt to danger;
Your officer, Iago, can inform you—
While I ſpare ſpeech, which ſomething now offends me,—
Of all that I do know: nor know I aught,
By me that's ſaid or done amiſs this night;
Unleſs ſelf-charity[8] be ſometime a vice;
And to defend ourſelves it be a ſin,
When violence aſſails us.
OTH. Now, by heaven,
My blood begins my ſafer guides to rule;
And paſſion, having my beſt judgement collied,[9]

[6] *That you unlace* ——] Slacken, or *looſen*. Put in danger of dropping; or perhaps ſtrip of its ornaments. JOHNSON.
A ſimilar phraſe occurs in *Twelfth-Night*:
" I pr'ythee now, *ungird* thy ſtrangeneſs." STEEVENS.

[7] ——*ſpend your rich opinion*,] Throw away and ſquander a reputation ſo valuable as yours. JOHNSON.

[8] ——*ſelf-charity* ——] Care of one's ſelf. JOHNSON.

[9] *And paſſion, having my beſt judgement* collied,] Thus the folio reads, and I believe rightly. Othello means, that paſſion has diſcoloured his judgement. The word is uſed in *A Midſummer-Night's Dream*:
" —— like lightning in the *collied* night,"
To *colly* anciently ſignified to *beſmut, to blacken as with coal*. So, in a comedy called *The Family of Love*, 1608: " —carry thy link a t'other ſide the way, thou *collow'ſt* me and my ruffe." The word (as I am aſſured) is ſtill uſed in the midland counties.
Mr. Tollet informs me that *Wallis's Hiſtory of Northumberland*, p. 46, ſays, " —in our northern counties it [i. e. a fine black clay

Assays to lead the way: If I once stir,
Or do but lift this arm, the best of you
Shall sink in my rebuke. Give me to know
How this foul rout began, who set it on;
And he that is approv'd in this offence.[2]
Though he had twinn'd with me, both at a birth,
Shall lose me.—What! in a town of war,
Yet wild, the people's hearts brimfull of fear,
To manage private and domestick quarrel,
In night, and on the court and guard of safety![3]

or ochre] is commonly known by the name of *collow* or *killow*, by which name it is known by Dr. Woodward," &c. The doctor says it had its name from *kollow*, by which name, in the North, the *smut* or *grime on the top of chimneys* is called. *Colly*, however, is from *coal*, as *collier*. Sir Thomas Hanmer reads—*choler'd*.

STEEVENS.

Coles in his Dictionary, 1679, renders "*collow'd* by *denigratus*: —to *colly*," *denigro*.

The quarto, 1622, reads—having my best judgement *cool'd*. A modern editor supposed that *quell'd* was the word intended.

MALONE.

[2] —— *he that is* approv'd *in this offence*,] He that is convicted by proof, of having been engaged in this offence. JOHNSON.

[3] *In night, and on the court* and *guard* of *safety!*] Thus the old copies. Mr. Malone reads:

In night, and on the court of guard *and safety!* STEEVENS.

These words have undoubtedly been transposed by negligence at the press. For this emendation, of which I am confident every reader will approve, I am answerable. The *court of guard* was the common phrase of the time for the *guard-room*. It has already been used by Iago in a former scene; and what still more strongly confirms the emendation, Iago is there speaking of *Cassio*, and describing him as about to be placed in the very station where he now appears: "The *lieutenant* to-night watches on *the court of guard*."

Again, in *Antony and Cleopatra:*

"If we be not reliev'd within this hour,
"We must return to *the court of guard*."

The same phrase occurs in *Sir John Oldcastle*, 1600, and in many other old plays. A similar mistake has happened in the present scene, where in the original copy we find:

"Have you forgot *all place of sense* and duty?

instead of—*all sense of place* and duty.

'Tis monſtrous.[4]—Iago, who began it?
MON. If partially affin'd,[5] or leagu'd in office,[6]

I may venture to aſſert with confidence, that no editor of Shakſpeare has more ſedulouſly adhered to the ancient copies than I have done, or more ſteadily oppoſed any change grounded merely on obſolete or unuſual phraſeology. But the error in the preſent caſe is ſo apparent, and the phraſe, *the court of guard*, ſo eſtabliſhed by the uniform uſage of the poets of Shakſpeare's time, that not to have corrected the miſtake of the compoſitor in the preſent inſtance, would in my apprehenſion have been unwarrantable. If the phraſeology of the old copies had merely been unuſual, I ſhould not have ventured to make the ſlighteſt change: but the frequent occurrence of the phraſe, *the court of guard*, in all our old plays, and that being *the word of art*, leave us not room to entertain a doubt of its being the true reading.

Mr. Steevens ſays, a phraſeology as unuſual occurs in *A Midſummer-Night's Dream*; but he forgets that it is ſupported by the uſage of contemporary writers. When any ſuch is produced in ſupport of that before us, it ought certainly to be attended to.

I may add, that *the court of ſafety* may in a metaphorical ſenſe be underſtood; but who ever talked of *the guard* [i. e. the *ſafety*] *of ſafety*? MALONE.

As a collocation of words, as ſeemingly perverſe, occurs in *A Midſummer-Night's Dream*, and is juſtified there, in the following inſtance—

"I ſhall deſire *you of* more acquaintance;"

I forbear to diſturb the text under conſideration.

If *Safety*, like the Roman *Salus*, or *Recovery* in *King Lear*, be perſonified, where is the impropriety of ſaying—under the *guard* of *Safety*? Thus, Plautus, in his *Captivi*: "Neque jam *ſervare Salus*, ſi vult, me poteſt."

Mr. Malone alſo appears to forget that, on a preceding occaſion, he too has left an unexemplified and very queſtionable phraſe, in the text of this tragedy, hoping, we may ſuppoſe, (as I do) that it will be hereafter countenanced by example. See p. 98, n. 2. STEEVENS.

[4] *'Tis* monſtrous.] This word was uſed as a triſyllable, as if it were written *monſterous*. MALONE.

It is again uſed as a triſyllable in *Macbeth*. See Vol. XI. p. 176, n. 6. STEEVENS.

[5] *If partially* affin'd.] *Affin'd* is bound by proximity of relation-

Thou doſt deliver more or leſs than truth,
Thou art no ſoldier.

IAGO. Touch me not ſo near:
I had rather have this tongue cut from my mouth, [7]
Than it ſhould do offence to Michael Caſſio;
Yet, I perſuade myſelf, to ſpeak the truth
Shall nothing wrong him.—Thus it is, general.
Montano and myſelf being in ſpeech,
There comes a fellow, crying out for help;
And Caſſio following him [8] with determin'd ſword,
To execute upon him: Sir, this gentleman
Steps in to Caſſio, and entreats his pauſe;
Myſelf the crying fellow did purſue,
Leſt, by his clamour, (as it ſo fell out,)
The town might fall in fright: he, ſwift of foot,
Outran my purpoſe; and I return'd the rather
For that I heard the clink and fall of ſwords,
And Caſſio high in oath; which, till to-night,
I ne'er might ſay before: When I came back,
(For this was brief,) I found them cloſe together,
At blow, and thruſt; even as again they were,
When you yourſelf did part them.
More of this matter can I not report:—
But men are men; the beſt ſometimes forget:—
Though Caſſio did ſome little wrong to him,—
As men in rage ſtrike thoſe that wiſh them beſt,—

ſhip; but here it means related by nearneſs of office. In the firſt ſcene it is uſed in the former of theſe ſenſes:

" If I, in any juſt term, am *affin'd*
" To love the Moor." STEEVENS.

[6] ——league'd *in office*,] Old copies—*league*. Corrected by Mr. Pope. MALONE.

[7] —— cut *from my mouth*,] Thus the folio. The quarto, 1622, reads —this tongue *out* from my mouth. MALONE.

[8] *And Caſſio following* him ——] The word *him* in this line ſeems to have crept into it from the compoſitor's eye glancing on that below. MALONE.

Yet, ſurely, Caſſio, I believe, receiv'd,
From him that fled, ſome ſtrange indignity,
Which patience could not paſs.

OTH. I know, Iago,
Thy honeſty and love doth mince this matter,
Making it light to Caſſio:—Caſſio, I love thee;
But never more be officer of mine.—

Enter DESDEMONA, *attended.*

Look, if my gentle love be not rais'd up;—
I'll make thee an example.

DES. What's the matter, dear?

OTH. All's well now, ſweeting;[9] Come away to bed.
Sir, for your hurts,
Myſelf will be your ſurgeon: Lead him off.[2]

[*To* MONTANO, *who is led off.*

Iago, look with care about the town;
And ſilence thoſe whom this vile brawl diſtracted.—
Come, Deſdemona; 'tis the ſoldiers' life,
To have their balmy ſlumbers wak'd with ſtrife.

[*Exeunt all but* IAGO, *and* CASSIO.

IAGO. What, are you hurt, lieutenant?

CAS. Ay, paſt all ſurgery.

IAGO. Marry, heaven forbid!

CAS. Reputation, reputation, reputation! O, I have loſt my reputation! I have loſt the immortal

[9] ——*ſweeting*:] This ſurfeiting vulgar term of fondneſs originates from the name of an apple diſtinguiſhed only by its inſipid ſweetneſs. STEEVENS.

[2] *Lead him off.*] I am perſuaded theſe words were originally a marginal direction. In our old plays all the ſtage-directions were couched in imperative terms:—*Play muſick*—*Ring the bell*—Lead him off. MALONE.

part, ſir, of myſelf, and what remains is beſtial.—My reputation, Iago, my reputation.

IAGO. As I am an honeſt man, I thought you had received ſome bodily wound; there is more offence in that, than in reputation.[2] Reputation is an idle and moſt falſe impoſition; oft got without merit, and loſt without deſerving: You have loſt no reputation at all, unleſs you repute yourſelf ſuch a loſer. What, man! there are ways to recover the general again: You are but now caſt in his mood,[3] a puniſhment more in policy than in malice; even ſo as one would beat his offenceleſs dog, to affright an imperious lion; ſue to him again, and he's yours.

CAS. I will rather ſue to be deſpiſed, than to deceive ſo good a commander, with ſo ſlight,[4] ſo drunken, and ſo indiſcreet an officer. Drunk? and ſpeak parrot?[5] and ſquabble? ſwagger? ſwear? and diſcourſe fuſtian with one's own ſhadow?—O, thou inviſible ſpirit of wine, if thou haſt no name to be known by, let us call thee—devil!

[2] —— *there is more* offence &c.] Thus the quartos. The folio reads—there is more *ſenſe*, &c. STEEVENS.

[3] —— *caſt in his mood,*] Ejected in his anger. JOHNSON.

[4] ——*ſo* ſlight,] Thus the folio. The quarto, 1622, reads—ſo *light*. MALONE.

[5] —— *and* ſpeak parrot?] A phraſe ſignifying to act fooliſhly and childiſhly. So Skelton:

" Theſe maidens full mekely with many a divers flour,
" Freſhly they dreſs and make ſweete my boure,
" With *ſpake parrot* I pray you full courteouſly thei ſaye."

WARBURTON.

So, in Lyly's *Woman in the Moon*, 1597:

" Thou pretty *parrot*, *ſpeak* a while."

Theſe lines are wanting in the firſt quarto. STEEVENS.

From *Drunk*, &c. to *ſhadow*, incluſively, is wanting in the quarto, 1622. By " *ſpeak parrot*," ſurely the poet meant, " *talk* idly," and not, as Dr. Warburton ſuppoſes, " *act* fooliſhly."

MALONE.

IAGO. What was he that you follow'd with your ſword? What had he done to you?

CAS. I know not.

IAGO. Is it poſſible?

CAS. I remember a maſs of things, but nothing diſtinctly; a quarrel, but nothing wherefore.—O, that men ſhould put an enemy in their mouths, to ſteal away their brains! that we ſhould, with joy, revel, pleaſure, and applauſe, transform ourſelves into beaſts!

IAGO. Why, but you are now well enough; How came you thus recover'd?

CAS. It hath pleaſed the devil, drunkenneſs, to give place to the devil, wrath: one unperfectneſs ſhows me another, to make me frankly deſpiſe myſelf.

IAGO. Come, you are too ſevere a moraler: As the time, the place, and the condition of this country ſtands, I could heartily wiſh this had not befallen; but ſince it is as it is, mend it for your own good.

CAS. I will aſk him for my place again; he ſhall tell me, I am a drunkard! Had I as many mouths as Hydra, ſuch an anſwer would ſtop them all. To be now a ſenſible man, by and by a fool, and preſently a beaſt! O ſtrange!—Every inordinate cup is unbleſs'd, and the ingredient is a devil.

IAGO. Come, come, good wine is a good familiar creature, if it be well uſed; exclaim no more againſt it. And, good lieutenant, I think, you think I love you.

CAS. I have well approved it, ſir.—I drunk!

IAGO. You, or any man living, may be drunk at ſome time, man. I'll tell you what you ſhall

do. Our general's wife is now the general;—I may ſay ſo in this reſpect, for that he hath devoted and given up himſelf to the contemplation, mark, and denotement of her parts and graces:[5]—confeſs yourſelf freely to her; importune her; ſhe'll help to put you in your place again: ſhe is of ſo free, ſo kind, ſo apt, ſo bleſſed a diſpoſition, that ſhe holds it a vice in her goodneſs, not to do more than ſhe is requeſted: This broken joint,[6] between you and her huſband, entreat her to ſplinter; and, my fortunes againſt any lay[7] worth naming, this crack of your love ſhall grow ſtronger than it was before.

CAS. You adviſe me well.

IAGO. I proteſt, in the ſincerity of love, and honeſt kindneſs.

CAS. I think it freely; and, betimes in the morning, will I beſeech the virtuous Deſdemona to undertake for me: I am deſperate of my fortunes, if they check me here.

[5] ——*for that he hath devoted and given up himſelf to the contemplation, mark, and* denotement *of her parts and graces:*] [Old copies—devotement.] I remember, it is ſaid of Antony, in the beginning of his tragedy, that he who uſed to fix his eyes altogether on the dreadful ranges of war:

" —— now bends, now turns,
" The office and *devotion* of their view
" Upon a tawny front."

This is finely expreſſed; but I cannot perſuade myſelf that our poet would ever have ſaid, any one *devoted* himſelf to the *devotement* of any thing. All the copies agree; but the miſtake certainly aroſe from a ſingle letter being turned upſide down at preſs. THEOBALD.

The ſame miſtake has happened in *Hamlet*, and in ſeveral other places. See Vol. V. p. 178, n. 3. MALONE.

[6] ——*This* broken joint,] Thus the folio. The original copy reads—This *brawl*. MALONE.

[7] ——*any* lay—] i. e. any bet, any wager. RITSON.
So, in *Cymbeline*: " I will have it no *lay*. STEEVENS.

IAGO. You are in the right. Good night, lieutenant; I muſt to the watch.

CAS. Good night, honeſt IAGO. [*Exit* CASSIO.

IAGO. And what's he then, that ſays,—I play the villain?

When this advice is free,[8] I give, and honeſt,
Probal[9] to thinking, and (indeed) the courſe
To win the Moor again? For 'tis moſt eaſy
The inclining Deſdemona[2] to ſubdue
In any honeſt ſuit; ſhe's fram'd as fruitful[3]
As the free elements.[4] And then for her
To win the Moor,—were't to renounce his baptiſm,
All ſeals and ſymbols of redeemed ſin,—
His ſoul is ſo enfetter'd to her love,
That ſhe may make, unmake, do what ſhe liſt,
Even as her appetite ſhall play the god
With his weak function. How am I then a villain,
To counſel Caſſio to this parallel courſe,[5]

[8] —— *this advice is free*,] This counſel has an appearance of honeſt openneſs, of frank good-will. JOHNSON.

Rather *gratis*, *not paid for*, as his advice to Roderigo was. HENLEY.

[9] *Probal* ——] Thus the old editions. There may be ſuch a contraction of the word *probable*, but I have not met with it in any other book. Yet abbreviations as violent occur in our ancient writers, and eſpecially in the works of Churchyard. STEEVENS.

[2] *The* inclining *Deſdemona*—] *Inclining* here ſignifies *compliant*. MALONE.

[3] ——*fruitful*—] Correſponding to *benignus*, αφθονος. HENLEY.

[4] ——*as fruitful*

As the free elements.] Liberal, bountiful, as the elements, out of which all things are produced. JOHNSON.

[5] —— *to this* parallel *courſe*,] Parallel, for even; becauſe parallel lines run even and equidiſtant. WARBURTON.

Directly to his good? Divinity of hell!
When devils will their blackeſt ſins put on,
They do ſuggeſt[6] at firſt with heavenly ſhows,
As I do now: For, while this honeſt fool
Plies Deſdemona to repair his fortunes,
And ſhe for him pleads ſtrongly to the Moor,
I'll pour this peſtilence[7] into his ear,—
That ſhe repeals him[8] for her body's luſt;
And, by how much ſhe ſtrives to do him good,
She ſhall undo her credit with the Moor.
So will I turn her virtue into pitch;
And out of her own goodneſs make the net,
That ſhall enmeſh them all.[9]—How now, Roderigo?

Enter RODERIGO.

ROD. I do follow here in the chace, not like a hound that hunts, but one that fills up the cry. My money is almoſt ſpent; I have been to-night

So, in our author's 70th Sonnet:

" Time doth transfix the flouriſh ſet on youth,
" And delves the *parallels* in beauty's brow." MALONE.

Parallel courſe; i. e. courſe level, and even with his deſign. JOHNSON.

[6] *When devils will their blackeſt ſins* put on,
They do ſuggeſt——] When devils mean to *inſtigate* men to commit the moſt atrocious crimes. So, in *Hamlet*:

" Of deaths *put on* by cunning and forc'd cauſe."

To *put on*, has already occurred twice in the preſent play, in this ſenſe. To *ſuggeſt* in old language is to *tempt*.
See Vol. IV. p. 220, n. 4. MALONE.

[7] *I'll pour this peſtilence*—] Peſtilence, for poiſon. WARBURTON.

[8] *That ſhe* repeals *him*—] That is, recalls him. JOHNSON.

[9] *That ſhall enmeſh them all.*] A metaphor from taking birds in meſhes. POPE.

Why not from the taking fiſh, for which purpoſe nets are more frequently uſed? M. MASON.

exceedingly well cudgell'd; and, I think, the iſſue will be—I ſhall have ſo much experience for my pains: and ſo, with no money at all, and a little more wit,[2] return to Venice.

IAGO. How poor are they, that have not patience!—
What wound did ever heal, but by degrees?
Thou know'ſt, we work by wit, and not by witchcraft;
And wit depends on dilatory time.
Does't not go well? Caſſio hath beaten thee,
And thou, by that ſmall hurt, haſt caſhier'd Caſſio:
Though other things grow fair againſt the ſun,
Yet fruits, that bloſſom firſt, will firſt be ripe:[3]
Content thyſelf a while.—By the maſs, 'tis morning;[4]

[2] —— *a little more wit,*] Thus the folio. The firſt quarto reads —and *with that wit.* STEEVENS.

[3] *Though other things grow fair againſt the ſun,*
Yet fruits, that bloſſom firſt, will firſt be ripe:] Of many different things, all planned with the ſame art, and promoted with the ſame diligence, ſome muſt ſucceed ſooner than others, by the order of nature. Every thing cannot be done at once; we muſt proceed by the neceſſary gradation. We are not to *deſpair* of ſlow events any *more* than of tardy fruits, while the cauſes are in regular progreſs, and the fruits *grow fair againſt the ſun.* Sir Thomas Hanmer has not, I think, rightly conceived the ſentiment; for he reads:

Thoſe fruits which bloſſom firſt, *are not firſt* ripe.

I have therefore drawn it out at length, for there are few to whom that will be eaſy which was difficult to Sir Thomas Hanmer. JOHNSON.

The *bloſſoming*, or fair appearance of things, to which Iago alludes, is, the removal of Caſſio. As their plan had already *bloſſomed*, ſo there was good ground for expecting that it would *ſoon* be *ripe.* Iago does not, I think, mean to compare *their* ſcheme to *tardy* fruits, as Dr. Johnſon ſeems to have ſuppoſed. MALONE.

[4] — By the maſs, *'tis morning;*] Here we have one of the numerous arbitrary alterations made by the Maſter of the Revels in the

Pleaſure, and action, make the hours ſeem ſhort.—
Retire thee; go where thou art billeted:
Away, I ſay; thou ſhalt know more hereafter:
Nay, get thee gone. [*Exit* Rod.] Two things are to be done,—
My wife muſt move for Caſſio to her miſtreſs;
I'll ſet her on;
Myſelf, the while, to draw [5] the Moor apart,
And bring him jump when [6] he may Caſſio find
Soliciting his wife:—Ay, that's the way;
Dull not device by coldneſs and delay. [*Exit.*

playhouſe copies, from which a great part of the folio was printed: It reads—*In troth*, 'tis morning. See *The Hiſtorical Account of the Engliſh Stage*, Vol. III. MALONE.

[5] —— to *draw*—] Thus the old copies; and this reading is conſiſtent with the tenor of the preſent interrupted ſpeech. Iago is ſtill debating with himſelf concerning the means to perplex Othello. STEEVENS.

Myſelf, the *while*, *to draw*——] The old copies have *awhile*. Mr. Theobald made the correction.

The modern editors read—Myſelf, the while, *will* draw. But the old copies are undoubtedly right. An imperfect ſentence was intended. Iago is ruminating on his plan. MALONE.

[6] —— *bring him* jump *when*—] *Unexpectedly*:—an expreſſion taken from the bound, or ſtart, with which we are ſhocked, at the ſudden and unlooked-for appearance of any offenſive object. HENLEY.

Jump when, I believe, ſignifies no more than *juſt at the time when*. So, in *Hamlet*:

"Thus twice before, and *jump* at this dead hour."

See Vol. XVII. p. 11 and 12, n. 7. STEEVENS.

ACT III. SCENE I.

Before the Caſtle.

Enter CASSIO, *and ſome* Muſicians.

CAS. Maſters, play here, I will content your pains,
Something that's brief; and bid—good-morrow, general.[7] [*Muſick.*

Enter Clown.

CLO. Why, maſters, have your inſtruments been at Naples, that they ſpeak i'the noſe thus?[8]

1. MUS. How, ſir, how!

CLO. Are theſe, I pray you, call'd wind inſtruments?

1. MUS. Ay, marry, are they, ſir.

CLO. O, thereby hangs a tail.

1. MUS. Whereby hangs a tale, ſir?

[7] *——and bid—good-morrow, general.*] It is the uſual practice of the *waits*, or nocturnal minſtrels, in ſeveral towns in the North of England, after playing a tune or two, to cry "Good-morrow, maiſter ſuch a one, good-morrow dame," adding the hour, and ſtate of the weather. It ſhould ſeem to have prevailed at Stratford-upon-Avon. They formerly uſed *hautboys*, which are the wind-inſtruments here meant. RITSON.

[8] *Why, maſters, have your inſtruments been at Naples, that they ſpeak i'the noſe thus?*] So, in *The Merchant of Venice:*

"And others, when the bagpipe *ſings i'the noſe*,—."

STEEVENS.

The venereal diſeaſe firſt appeared at the ſiege of Naples.

JOHNSON.

CLO. Marry, ſir, by many a wind inſtrument that I know. But, maſters, here's money for you: and the general ſo likes your muſick, that he deſires you, of all loves,[9] to make no more noiſe with it.

1. MUS. Well, ſir, we will not.

CLO. If you have any muſick that may not be heard, to't again: but, as they ſay, to hear muſick, the general does not greatly care.

1. MUS. We have none ſuch, ſir.

CLO. Then put up your pipes in your bag, for I'll away:[2] Go; vaniſh into air;[3] away.

[*Exeunt* Muſicians.

CAS. Doſt thou hear, my honeſt friend?

CLO. No, I hear not your honeſt friend; I hear you.

CAS. Pr'ythee, keep up thy quillets.[4] There's a poor piece of gold for thee: if the gentlewoman that attends the general's wife, be ſtirring, tell her, there's one Caſſio entreats her a little favour of ſpeech: Wilt thou do this?

CLO. She is ſtirring, ſir; if ſhe will ſtir hither, I ſhall ſeem to notify unto her. [*Exit.*

Enter IAGO.

CAS. Do, good my friend.—In happy time, Iago.

IAGO. You have not been a-bed then?

[9] —— *of all loves,*] The folio reads — *for love's ſake.* The phraſe in the text occurs alſo in *The Merry Wives of Windſor.* See Vol. V. p. 84, n. 3. STEEVENS.

[2] —— for I'll *away:*] Sir T. Hanmer reads, — *and hie* away. JOHNSON.

[3] —— *vaniſh* into air;] So, the folio and one of the quartos. The eldeſt quarto reads—Vaniſh *away.* STEEVENS.

[4] —— *thy* quillets.] See Vol. XXII. p. 305, n. 5. MALONE.

CAS. Why, no; the day had broke
Before we parted. I have made bold, Iago,
To ſend in to your wife: My ſuit to her
Is, that ſhe will to virtuous Deſdemona
Procure me ſome acceſs.

IAGO. I'll ſend her to you preſently;
And I'll deviſe a mean to draw the Moor
Out of the way, that your converſe and buſineſs
May be more free. [*Exit.*

CAS. I humbly thank you for't. I never knew
A Florentine more kind and honeſt. [5]

Enter EMILIA.

EMIL. Good morrow, good lieutenant: I am ſorry
For your diſpleaſure; [6] but all will ſoon be well.
The general, and his wife, are talking of it;
And ſhe ſpeaks for you ſtoutly: The Moor replies,
That he, you hurt, is of great fame in Cyprus,
And great affinity; and that, in wholeſome wiſdom,

[5] —— *I never knew*
A Florentine more kind and honeſt.] In conſequence of this line, a doubt has been entertained concerning the country of Iago. Caſſio was undoubtedly a Florentine, as appears by the firſt ſcene of the play, where he is expreſsly called one. That Iago was a *Venetian*, is proved by a ſpeech in the third ſcene of this act, and by what he ſays in the fifth act, after having ſtabbed Roderigo:

"*Iago.* Alas, my dear friend and countryman, Roderigo!
"*Gra.* What, of *Venice?*
"*Iago.* Yes."

All that Caſſio means to ſay in the paſſage before us is, I never experienced more honeſty and kindneſs even in one of my own countrymen, than in this man.

Mr. Steevens has made the ſame obſervation in another place.
MALONE.

It was made in edit. 1778. STEEVENS.

[6] *For* your diſpleaſure;] i. e. the diſpleaſure you have incurred from Othello. STEEVENS.

He might not but refuſe you: but, he proteſts, he loves you;
And needs no other ſuitor, but his likings,
To take the ſaf'ſt occaſion by the front,[6]
To bring you in again.

CAS. Yet, I beſeech you,—
If you think fit, or that it may be done,—
Give me advantage of ſome brief diſcourſe
With Deſdemona alone.

EMIL. Pray you, come in;
I will beſtow you where you ſhall have time
To ſpeak your boſom freely.

CAS. I am much bound to you.[7]

[*Exeunt.*

SCENE II.

A Room in the Caſtle.

Enter OTHELLO, IAGO, *and* Gentlemen.

OTH. Theſe letters give, Iago, to the pilot;
And, by him, do my duties to the ſtate:[8]
That done, I will be walking on the works,
Repair there to me.

IAGO. Well, my good lord, I'll do't.

OTH. This fortification, gentlemen,—ſhall we ſee't?

GENT. We'll wait upon your lordſhip. [*Exeunt.*

[6] *To take the ſaf'ſt occaſion by the front,*] This line is wanting in the folio. STEEVENS.

[7] *I am much bound to you.*] This ſpeech is omitted in the firſt quarto. STEEVENS.

[8] ——— *to the* ſtate:] Thus the quarto, 1622. Folio,—to the *ſenate*. MALONE.

SCENE III.

Before the Caſtle.

Enter DESDEMONA, CASSIO, *and* EMILIA.

DES. Be thou aſſur'd, good Caſſio, I will do
All my abilities in thy behalf.
EMIL. Good madam, do; I know it grieves my
husband,
As if the caſe were his. [9]
DES. O, that's an honeſt fellow.—Do not doubt,
Caſſio,
But I will have my lord and you again
As friendly as you were.
CAS. Bounteous madam,
Whatever ſhall become of Michael Caſſio,
He's never any thing but your true ſervant.
DES. O, ſir, I thank you: [2] You do love my lord;
You have known him long; and be you well aſſur'd,
He ſhall in ſtrangeneſs ſtand no further off
Than in a politick diſtance.
CAS. Ay, but lady,
That policy may either laſt ſo long, [3]
Or feed upon ſuch nice and wateriſh diet,
Or breed itſelf ſo out of circumſtance,

[9] *As if the* caſe *were his.*] The folio reads,—As if the *cauſe* were his. STEEVENS.

[2] O, ſir, *I thank you:*] Thus the quarto, 1622. The folio reads—*I know't*, I thank you. MALONE.

[3] *That policy may either laſt ſo long,*] He may either of himſelf think it politick to keep me out of office ſo long, or he may be ſatisfied with ſuch ſlight reaſons, or ſo many accidents may make him think my re-admiſſion at that time improper, that I may be quite forgotten. JOHNSON.

That, I being abſent, and my place ſupplied,
My general will forget my love and ſervice.

DES. Do not doubt that; before Emilia here,
I give thee warrant of thy place: aſſure thee,
If I do vow a friendſhip, I'll perform it
To the laſt article: my lord ſhall never reſt;
I'll watch him tame,[4] and talk him out of patience;
His bed ſhall ſeem a ſchool, his board a ſhrift;
I'll intermingle every thing he does
With Caſſio's ſuit: Therefore be merry, Caſſio;
For thy ſolicitor ſhall rather die,
Than give thy cauſe away.

Enter OTHELLO *and* IAGO, *at a diſtance.*

EMIL. Madam, here comes
My lord.

CAS. Madam, I'll take my leave.

DES. Why, ſtay,
And hear me ſpeak.

CAS. Madam, not now; I am very ill at eaſe,

[4] *I'll watch him tame,*] It is ſaid, that the ferocity of beaſts, inſuperable and irreclaimable by any other means, is ſubdued by keeping them from ſleep. JOHNSON.

Hawks and other birds are tamed by keeping them from ſleep, and it is to the management of theſe that Shakſpeare alludes. So, in Cartwright's *Lady Errant:*

" ——— we'll keep you,
" As they do hawks, *watching* untill you leave
" Your wildneſs."

Again, in *Monſieur D'Olive*, 1606: " —— your only way to deal with women and parrots, is to *keep them waking.*"

Again, in Sir W. D'Avenant's *Juſt Italian*, 1630:

" They've watch'd my hardy violence ſo *tame.*"

Again, in *The Booke of Haukynge, Huntyng*, &c. bl. l. no date: " *Wake* her all nyght, and on the morrowe all daye, and then ſhe will be previ enough to be reclaimed." STEEVENS.

Unfit for mine own purpoſes.
DES. Well, well,[4]
Do your diſcretion. [*Exit* CASSIO.
IAGO. Ha! I like not that.
OTH. What doſt thou ſay?
IAGO. Nothing, my lord: or if—I know not what.
OTH. Was not that Caſſio, parted from my wife?
IAGO. Caſſio, my lord? No, ſure, I cannot think it,
That he would ſteal away ſo guilty-like,
Seeing you coming.
OTH. I do believe, 'twas he.
DES. How now, my lord?
I have been talking with a ſuitor here,
A man that languiſhes in your diſpleaſure.
OTH. Who is't, you mean?
DES. Why, your lieutenant Caſſio. Good my lord,
If I have any grace, or power to move you,
His preſent reconciliation take;[5]
For, if he be not one that truly loves you,
That errs in ignorance, and not in cunning,[6]

[4] *Well*, well,] The adverb — *well*, has been repeated for the ſake of meaſure. STEEVENS.

[5] *His preſent reconciliation* take;] Caſſio was to be reconciled to his general, not his general to him, therefore *take* cannot be right. We ſhould read — *make*. WARBURTON.

To *take his reconciliation*, may be to accept the ſubmiſſion which he makes in order to be reconciled. JOHNSON.

[6] —— *and not in* cunning,] *Cunning*, for deſign, or purpoſe, ſimply. WARBURTON.

Perhaps rather for *knowledge*, the ancient ſenſe of the word. So, in *Meaſure for Meaſure*: "In the boldneſs of my *cunning* I will lay myſelf in hazard." The oppoſition which ſeems to have been intended between cunning and ignorance, favours this interpretation. MALONE.

I have no judgement in an honeſt face:
I pr'ythee, call him back.

OTH. Went he hence now?

DES. Ay, ſooth; ſo humbled,
That he hath left part of his grief with me;
I ſuffer with him.[6] Good love, call him back.

OTH. Not now, ſweet Deſdemona; ſome other time.

DES. But ſhall't be ſhortly?

OTH. The ſooner, ſweet, for you.

DES. Shall't be to-night at ſupper?

OTH. No, not to-night.

DES. To-morrow dinner then?

OTH. I ſhall not dine at home;
I meet the captains at the citadel.

DES. Why then, to-morrow night; or tueſday morn;
Or tueſday noon, or night; or wedneſday morn; —
I pray thee, name the time; but let it not
Exceed three days: in faith, he's penitent;
And yet his treſpaſs, in our common reaſon,
(Save that, they ſay, the wars muſt make examples
Out of their beſt,[7]) is not almoſt a fault
To incur a private check: When ſhall he come?
Tell me, Othello. I wonder in my ſoul,
What you could aſk me, that I ſhould deny,

[6] I *ſuffer with him.*] Thus the quarto, 1622. The folio reads — *To* ſuffer with him. STEEVENS.

[7] —— *the wars muſt make examples*
Out of their beſt,] The ſeverity of military diſcipline muſt not ſpare the *beſt men* of the army, when their puniſhment may afford a wholeſome *example*. JOHNSON.

The old copies read — *her* beſt. Mr. Rowe made this neceſſary emendation. MALONE.

Or ſtand ſo mammering on.[8] What! Michael Caſſio,
That came a wooing with you;[9] and many a time,[2]
When I have ſpoke of you diſpraiſingly,
Hath ta'en your part; to have ſo much to do
To bring him in! Truſt me, I could do much,—

OTH. Pr'ythee, no more: let him come when he will;
I will deny thee nothing.

DES. Why, this is not a boon;
'Tis as I ſhould entreat you wear your gloves,
Or feed on nouriſhing diſhes, or keep you warm;
Or ſue to you to do peculiar profit
To your own perſon: Nay, when I have a ſuit,
Wherein I mean to touch your love indeed,

[8] —— *ſo* mammering *on.*] To heſitate, to ſtand in ſuſpenſe. The word often occurs in old Engliſh writings, and probably takes its original from the French *M'Amour*, which men were apt often to repeat when they were not prepared to give a direct anſwer. HANMER.

I find the ſame word in *Acolaſtus*, a comedy, 1540: "I ſtand in doubt, or in a *mamorynge* between hope and fear."

Again, in Thomas Drant's tranſlation of the third ſatire of the ſecond book of *Horace*, 1567:

"Yea, when ſhe daygnes to ſend for him, then *mameryng* he doth doute." STEEVENS.

Again, in Lyly's *Euphues*, 1580: "— neither *ſtand in a mamering* whether it be beſt to depart or not." The quarto, 1622, reads — *muttering*. *Mammering* is the reading of the folio. MALONE.

[9] —— *What!* Michael Caſſio,
That came a wooing with you;] And yet in the firſt act Caſſio appears perfectly ignorant of the amour, and is indebted to Iago for the information of Othello's marriage, and of the perſon to whom he is married. STEEVENS.

See the notes on the paſſage alluded to, p. 32, n. 5. MALONE.

[2] —— *many a time,*] Old copies, redundantly, and without the leaſt improvement of the ſenſe, —*ſo* many a time. The compoſitor had accidentally repeated —*ſo*, from the preceding line. STEEVENS.

It ſhall be full of poize[2] and difficulty,
And fearful to be granted.

OTH. I will deny thee nothing:
Whereon, I do beſeech thee, grant me this,
To leave me but a little to myſelf.

DES. Shall I deny you? no: Farewell, my lord.

OTH. Farewell, my Deſdemona: I will come to thee ſtraight.

DES. Emilia, come:—Be it as your fancies teach you;
Whate'er you be, I am obedient.

[*Exit, with* EMILIA.

OTH. Excellent wretch! Perdition catch my ſoul,
But I do love thee![3] and when I love thee not,
Chaos is come again.[4]

[2] —— *full of* poize ——] i. e. of weight. So, in *The Dumb Knight*, 1633:

"They are of *poize* ſufficient —."

Again:

"But we are all preſt down with other *poize*."

STEEVENS.

[3] *Excellent* wretch! — *Perdition catch my ſoul,*
But I do love thee! &c.] The meaning of the word *wretch*, is not generally underſtood. It is now, in ſome parts of England, a term of the ſofteſt and fondeſt tenderneſs. It expreſſes the utmoſt degree of amiableneſs, joined with an idea, which perhaps all tenderneſs includes, of feebleneſs, ſoftneſs, and want of protection. Othello, conſidering Deſdemona as excelling in beauty and virtue, ſoft and timorous by her ſex, and by her ſituation abſolutely in his power, calls her, *Excellent wretch!* It may be expreſſed:

Dear, harmleſs, helpleſs excellence. JOHNSON.

Sir W. D'Avenant uſes the ſame expreſſion in his *Cruel Brother*, 1630, and with the ſame meaning. It occurs twice: "*Excellent wretch!* with a timorous modeſty ſhe ſtifleth up her utterance."

STEEVENS.

[4] —— *when I love thee not,*
Chaos is come again] When my love is for a moment ſuſpended by ſuſpicion, I have nothing in my mind but diſcord, tumult, perturbation, and confuſion. JOHNSON.

IAGO. My noble lord, —
OTH. What doſt thou ſay, Iago?
IAGO. Did Michael Caſſio, when you woo'd my lady,
Know of your love?
OTH. He did, from firſt to laſt: Why doſt thou aſk?
IAGO. But for a ſatisfaction of my thought;
No further harm.
OTH. Why of thy thought, Iago?
IAGO. I did not think, he had been acquainted with her.
OLH. O, yes; and went between us very oft.

— *when I love thee not,*
Chaos is come again.] There is another meaning poſſible. *When I ceaſe to love thee, the world is at an end;* i. e. there remains nothing valuable or important. The firſt explanation may be more elegant, the ſecond is perhaps more eaſy. Shakſpeare has the ſame thought in his *Venus and Adonis:*

" For he being dead: with him is beauty ſlain,
" And, beauty dead, black *Chaos comes again.*"

STEEVENS.

This paſſage does not ſtrike me in the ſame light in which it appeared to Dr. Johnſon; as Othello had not yet any experience of that perturbation and diſcord, by which he afterwards is ſo fatally agitated. He means, I think, to ſay, — *and ere I ceaſe to love thee, the world itſelf ſhall be reduced to its primitive chaos.* Shakſpeare probably preferred — " chaos *is* come again," to " chaos *ſhall* come again," as more bold and expreſſive. *Muretus*, a poet of the 16th century, has exactly the ſame thought:

" Tune meo elabi poſſis de pectore, Lacci,
" Aut ego, dum vivam, non meminiſſe tui?
" Ante, vel iſtius mundi compage ſoluta,
" *Tetras in antiquum ſit reditura Chaos.*"

The meaning of Shakſpeare appears very clearly from the following paſſage in *The Winter's Tale*, where the ſame thought is more fully expreſſed:

" It cannot fail, but by
" The violation of my faith, — and then
" Let nature cruſh the ſides o' the earth together,
" And mar the ſeeds within!" MALONE.

IAGO. Indeed?
OTH. Indeed! ay, indeed:—Diſcern'ſt thou aught in that?[3]
Is he not honeſt?
IAGO. Honeſt, my lord?
OTH. Ay, honeſt.[4]
IAGO. My lord, for aught I know.
OTH. What doſt thou think?
IAGO. Think, my lord?
OTH. Think, my lord!
By heaven, he echoes me,
As if there were ſome monſter in his thought
Too hideous to be ſhown.[5]—Thou doſt mean ſomething:
I heard thee ſay but now,—Thou lik'dſt not that,
When Caſſio left my wife; What did'ſt not like?
And, when I told thee—he was of my counſel

[3] Iago. *Indeed?*
Oth. *Indeed! ay, indeed:* &c.] I cannot help ſuppoſing that this paſſage is interpolated, and originally ſtood thus:
Iago. Indeed!
Oth. Indeed:——Diſcern'ſt thou ought in that?
See the next note. STEEVENS.

[4] *Ay, honeſt.*] The old copies, violating the meaſure, read:
Honeſt? *ay, honeſt.*
It appears from many inſtances, that where words were to be repeated at all, our old blundering printers continued the repetition beyond propriety. Mr. Malone has elſewhere the ſame remark. STEEVENS.

[5] *By heaven, he echoes me,*
As if there were ſome monſter in his thought &c:] Thus the eldeſt quarto. The ſecond quarto reads:
—— Why doſt thou echo me,
As if there were ſome monſter in thy thought, &c.
The folio reads:
—— Alas, thou echo'ſt me,
As if &c.— STEEVENS.
This is one of the numerous alterations made in the folio copy by the Licenſer. MALONE.

In my whole courſe of wooing, thou cry'dſt, *Indeed?*
And did'ſt contract and purſe thy brow together,
As if thou then had'ſt ſhut up in thy brain
Some horrible conceit: If thou doſt love me,
Show me thy thought.

IAGO. My lord, you know I love you.

OTH. I think, thou doſt;
And,—for I know thou art full of love and honeſty,
And weigh'ſt thy words before thou giv'ſt them breath, —
Therefore theſe ſtops of thine fright me the more:
For ſuch things, in a falſe diſloyal knave,
Are tricks of cuſtom; but, in a man that's juſt,
They are cloſe denotements, working from the heart,
That paſſion cannot rule. [6]

[6] *They are* cloſe denotements, *working from the heart,*
That paſſion cannot rule.] Thus the earlieſt quarto. But let Dr. Warburton be heard in defence of "*cold* dilations," the reading of the ſecond folio.

I ſhould willingly, however, have adopted an emendation propoſed by Dr. Johnſon in the ſubſequent note, could I have diſcovered that the word—*delation* was ever uſed in its Roman ſenſe of—*accuſation*, during the time of Shakſpeare. Bacon frequently employs it, but always to ſignify *carriage* or *conveyance*. STEEVENS.

Theſe ſtops and breaks are *cold dilations*, or cold keeping back a ſecret, which men of phlegmatick conſtitutions, whoſe hearts are not ſwayed or governed by their paſſions, we find, can do: while more ſanguine tempers reveal themſelves at once, and without reſerve. WARBURTON.

The old copies give,—*dilations*, except that the earlier quarto has—*denotements*; which was the author's firſt expreſſion, afterwards changed by him, not to *dilations*, but to *delations*; to *occult* and *ſecret accuſations*, *working* involuntarily *from the heart*, which, though reſolved to conceal the fault, cannot rule its *paſſion* of reſentment. JOHNSON.

They are cloſe denotements, &c.] i. e. indications, or diſcoveries, not openly revealed, but involuntarily working from the heart, which cannot rule and ſuppreſs its feelings.

The folio reads—They are cloſe *dilations*; but nothing is got by the change, for *dilations* was undoubtedly uſed in the ſenſe of

IAGO. For Michael Caſſio, —
I dare be ſworn, I think that he is honeſt.
OTH. I think ſo too.
IAGO. Men ſhould be what they ſeem;
Or, thoſe that be not, 'would they might ſeem none! [6]
OTH. Certain, men ſhould be what they ſeem.
IAGO. Why then,
I think that Caſſio [7] is an honeſt man.
OTH. Nay, yet there's more in this:
I pray thee, ſpeak to me as to thy thinkings,
As thou doſt ruminate; and give thy worſt of thoughts
The worſt of words.
IAGO. Good my lord, pardon me;
Though I am bound to every act of duty,
I am not bound to that all ſlaves are free to. [8]

dilatements, or *large and full expoſitions*. See Minſheu's Dict. 1617: "To *dilate* or make large."

Dilatement is uſed in the ſenſe of *dilation* by Lodge, our poet's contemporary: "After all this foul weather follows a calm *dilatement* of others too forward harmfulneſs." *Roſalynde, or Euphues Golden Legacie*, 4to. 1592.

Dr. Johnſon very elegantly reads — They are cloſe *delations*.

But the objection to this conjectural reading is, that there is ſtrong ground for believing that the word was not uſed in Shakſpeare's age. It is not found in any dictionary of the time, that I have ſeen, nor has any paſſage been quoted in ſupport of it. On the contrary, we find in Minſheu the verb, "To *delate*," not ſignifying, to *accuſe*, but thus interpreted: "to *ſpeak at large* of any thing, vid. to *dilate*:" ſo that if even *delations* were the word of the old copy, it would mean no more than *dilations*. To the reading of the quarto no reaſonable objection can be made. MALONE.

[6] *Or, thoſe that be not, 'would they might ſeem* none!] I believe the meaning is, *'would they might no longer ſeem*, or bear the ſhape of *men*. JOHNSON.

May not the meaning be, 'Would they might not ſeem *honeſt!* MALONE.

[7] —— that *Caſſio* —] For the ſake of meaſure, I have ventured to inſert the pronoun — *that*. STEEVENS.

[8] —— *to that all ſlaves are* free to.] I am not bound to do that, *which* even ſlaves are *not bound* to do. MALONE.

Utter my thoughts? Why, ſay, they are vile and falſe,—
As where's that palace, whereinto foul things
Sometimes intrude not?[9] who has a breaſt ſo pure,
But ſome uncleanly apprehenſions
Keep leets, and law-days, and in ſeſſion ſit
With meditations lawful?[2]

OTH. Thou doſt conſpire againſt thy friend, Iago,
If thou but think'ſt him wrong'd, and mak'ſt his ear
A ſtranger to thy thoughts.

[9] —— *where's that palace, whereinto foul things*
Sometimes intrude not?] So, in *The Rape of Lucrece:*
" —— no perfection is ſo abſolute,
" That ſome impurity doth not pollute." MALONE.

[2] —— *who has a breaſt ſo pure,*
But ſome uncleanly apprehenſions
Keep leets, and law-days, and in ſeſſion ſit
With meditations lawful?] *Leets*, and *law-days*, are ſynonymous terms: "*Leet* (ſays Jacob, in his *Law-Dictionary*) is otherwiſe called a *law-day*." They are there explained to be courts, or meetings of the *hundred*, "to certify the king of the good manners, and government, of the inhabitants," and to enquire of all offences that are not capital. The poet's meaning will now be plain. *Who has a breaſt ſo little apt to form ill opinions of others, but that foul ſuſpicions will ſometimes mix with his faireſt and moſt candid thoughts, and erect a court in his mind, to enquire of the offences apprehended.*
STEEVENS.

Who has ſo virtuous a breaſt, that ſome uncharitable ſurmizes and impure conceptions will not ſometimes enter into it; hold a ſeſſion there as in a regular court, and "bench by the ſide" of authoriſed and lawful thoughts?—In our poet's 30th Sonnet we find the ſame imagery:

" When to the *ſeſſions* of ſweet ſilent *thought*
" I ſummon up remembrance of things paſt."

" A leet," ſays Bullokar, in his *Engliſh Expoſitor*, 1616; " is a court or law-day, holden commonly every half year." To *keep* a leet was the *verbum juris;* the title of one of the chapters in Kitchin's book on Courts, being, " The manner of *keeping* a court-leet." The leet, according to Lambard, was a court or juriſdiction above the wapentake or hundred, comprehending three or four hundreds. The juriſdiction of this court is now in moſt places merged in that of the County Court. MALONE.

IAGO. I do beſeech you,—
Though I, perchance, am vicious in my gueſs,[3]

[3] *I do beſeech you,—*
Though *I, perchance, am vicious in my gueſs,*] Not to mention that, in this reading, the ſentence is abrupt and broken, it is likewiſe highly abſurd. I beſeech you give yourſelf no uneaſineſs from my unſure obſervance, *though* I am vicious in my gueſs. For his being an ill gueſſer was a reaſon why Othello ſhould not be uneaſy: in propriety, therefore, it ſhould either have been, *though I am not vicious*, or *becauſe I am vicious*. It appears then we ſhould read:

I do beſeech you,
Think, I, perchance, am vicious in my gueſs.

Which makes the ſenſe pertinent and perfect. WARBURTON.

That abruptneſs in the ſpeech which Dr. Warburton complains of, and would alter, may be eaſily accounted for. Iago ſeems deſirous by this ambiguous hint, *Though I*—to inflame the jealouſy of Othello, which he knew would be more effectually done in this manner, than by any expreſſion that bore a determinate meaning. The jealous Othello would fill up the pauſe in the ſpeech, which Iago turns off at laſt to another purpoſe, and find a more certain cauſe of diſcontent, and a greater degree of torture ariſing from the doubtful conſideration how it might have concluded, than he could have experienced, had the whole of what he enquired after been reported to him with every circumſtance of aggravation.

We may ſuppoſe him imagining to himſelf, that Iago mentally continued the thought thus, *Though I—know more than I chooſe to ſpeak of.*

Vicious in my gueſs does not mean that he is an *ill-gueſſer*, but that he is apt to put the worſt conſtruction on every thing he attempts to account for.

Out of reſpect for the ſubſequent opinions of Mr. Henley and Mr. Malone, I have altered my former regulation of this paſſage; though I am not quite convinced that any change was needful. STEEVENS.

I believe nothing is here wanting, but to regulate the punctuation:

Iago. I do beſeech you——
Though I, perchance, am vicious in my gueſs,
As, I confeſs, it is my nature's plague
To ſpy into abuſes; and, oft, my jealouſy
Shapes faults that are not,—&c. HENLEY.

The reader ſhould be informed, that the mark of abruption which I have placed after the word *you*, was placed by Mr. Steevens after the word *perchance*: and his note, to which I do not ſubſcribe, is founded on that regulation. I think the poet intended

As, I confeſs, it is my nature's plague
To ſpy into abuſes; and, oft, my jealouſy
Shapes faults that are not.—I entreat you then,[4]
From one that ſo imperfectly conjects,
You'd take no notice; nor build yourſelf a trouble
Out of his ſcattering and unſure obſervance:—
It were not for your quiet, nor your good,
Nor for my manhood, honeſty, or wiſdom,
To let you know my thoughts.

OTH. What doſt thou mean?

IAGO. Good name, in man, and woman, dear my lord,
Is the immediate jewel of their ſouls:

that Iago ſhould break off at the end of the firſt hemiſtich, as well as in the middle of the fifth line. What he would have added, it is not neceſſary very nicely to examine.

The adverſative particle, *though*, in the ſecond line, does not indeed appear very proper; but in an abrupt and ſtudiouſly clouded ſentence like the preſent, where more is meant to be conveyed than meets the ear, ſtrict propriety may well be diſpenſed with. The word *perchance*, if ſtrongly marked in ſpeaking, would ſufficiently ſhew that the ſpeaker did not ſuppoſe himſelf *vicious in his gueſs*.

By the latter words, Iago, I apprehend, means only, "though I perhaps am miſtaken, led into an errour by my natural diſpoſition, which is apt to ſhape faults that have no exiſtence."

MALONE.

[4] ——— *I entreat you then*, &c.] Thus the quarto, 1622. The folio reads:

——— *and* of, *my jealouſy*
Shapes faults that are not) that your wiſdom
From one that ſo imperfectly conceits,
Would *take no notice*. MALONE.

To *conject*, i. e. to *conjecture*, is a verb uſed by other writers. So, in *Acolaſtus*, a comedy, 1540:

"Now reaſon I, or *conject* with myſelf."

Again:

"I cannot forget thy ſaying, or thy *conjecting* words."

STEEVENS.

Who ſteals my purſe, ſteals traſh; 'tis ſomething, nothing;[5]
'Twas mine, 'tis his, and has been ſlave to thouſands;
But he, that filches from me my good name,
Robs me of that, which not enriches him,
And makes me poor indeed.

OTH. By heaven, I'll know thy thought.

IAGO. You cannot, if my heart were in your hand;
Nor ſhall not, whilſt 'tis in my cuſtody.

OTH. Ha!

IAGO. O, beware, my lord, of jealouſy;
It is the green-ey'd monſter, which doth mock
The meat it feeds on:[6] That cuckold lives in bliſs,

[5] Good name, *in man, and woman, dear my lord,*
Is the immediate jewel of their ſouls:
Who ſteals my purſe, *ſteals traſh;* &c.] The ſacred writings were here perhaps in our poet's thoughts: "A *good name* is rather to be choſen than great *riches*, and loving favour than *ſilver and gold.*" *Proverbs*, ch. xxii. v. 1. MALONE.

[6] ——— *which doth* mock
The meat it feeds on:] i. e. loaths that which nouriſhes and ſuſtains it. This being a miſerable ſtate, Iago bids him beware of it. The Oxford editor reads:
——— *which doth* make
The meat it feeds on:
Implying that its ſuſpicions are unreal and groundleſs, which is the very contrary to what he would here make his general think, as appears from what follows:
——— *That cuckold lives in bliſs*, &c.
In a word, the villain is for fixing him jealous: and therefore bids him beware of jealouſy, not that it was an *unreaſonable*, but a *miſerable* ſtate; and this plunges him into it, as we ſee by his reply, which is only,
"O miſery!" WARBURTON.

I have received Hanmer's emendation; becauſe *to mock*, does not ſignify *to loath*; and becauſe, when Iago bids Othello *beware*

Who, certain of his fate, loves not his wronger;

Of jealouſy, the green-ey'd monſter, it is natural to tell why he ſhould beware, and for caution he gives him two reaſons, that jealouſy *often* creates its own cauſe, and that, when the cauſes are real, jealouſy is miſery. JOHNSON.

In this place, and ſome others, to *mock* ſeems the ſame with to *mammock*. FARMER.

If Shakſpeare had written — *a* green-ey'd monſter, we might have ſuppoſed him to refer to ſome creature exiſting only in his particular imagination; but *the* green-ey'd monſter ſeems to have reference to an object as familiar to his readers as to himſelf.

It is known that the *tiger* kind have *green-eyes*, and always play with the victim to their hunger, before they devour it. So, in our author's *Tarquin and Lucrece*:

" Like foul night-waking *cat*, he doth but *dally*,
" While in his hold-faſt foot the weak mouſe panteth;—."

Thus, a jealous huſband, who diſcovers no certain cauſe why he may be divorced, continues to ſport with the woman whom he ſuſpects, and, on more certain evidence, determines to puniſh. There is no beaſt that can be literally ſaid to *make* its own food, and therefore I am unwilling to receive the emendation of Sir T. Haumer, eſpecially as I flatter myſelf that a glimpſe of meaning may be produced from the old reading.

One of the ancient ſenſes of the verb—to *mock*, is to *amuſe*, to play with. Thus, in *A Diſcourſe of Gentlemen lying in London that were better keep Houſe at home in their Country*, 1593:

" A fine deuiſe to keepe poore Kate in health,
" A pretty toy to *mock* an ape withal."

i. e. a pretty toy to *divert* an ape, for an ape to *divert* himſelf with. The ſame phraſe occurs in *Marſton's Satires*, the ninth of the third book being intitled " —— Here's a toy to MOCKE an ape," &c. i. e. afford an ape materials for *ſport*, furniſh him with a plaything, though perhaps at his own expence, as the phraſe may in this inſtance be ironically uſed.

In *Antony and Cleopatra*, the conteſted word—*mock*, occurs again:

" ———————— tell him
" He *mocks* the pauſes that he makes."

i. e. he plays wantonly with thoſe intervals of time which he ſhould improve to his own preſervation.

Should ſuch an explanation be admiſſible, the advice given by Iago will amount to this:—*Beware, my lord, of yielding to a paſſion which as yet has no proofs to juſtify its exceſs. Think how the interval between ſuſpicion and certainty muſt be filled. Though you doubt her fidelity, you cannot yet refuſe her your bed, or drive her from*

But, O, what damned minutes tells he o'er,

your heart; but, like the capricious ſavage, muſt continue to ſport with one whom you wait for an opportunity to deſtroy.

A ſimilar idea occurs in *All's well that ends well:*

" ——————— ſo luſt doth *play*
" With what it loaths."

Such is the only ſenſe I am able to draw from the original text, What I have ſaid, may be liable to ſome objections, but I have nothing better to propoſe. That jealouſy is a *monſter* which often *creates* the ſuſpicious on which it feeds, may be well admitted according to Sir T. Hanmer's propoſition; but is it *the* monſter? (i. e. a well-known and conſpicuous animal) or whence has it *green eyes?* *Yellow* is the colour which Shakſpeare uſually appropriates to jealouſy. It muſt be acknowledged, that he afterwards characteriſes it as

" ——————— a monſter,
" Begot upon itſelf, born on itſelf."

but yet

" What damned minutes tells he o'er," &c.

is the beſt illuſtration of my attempt to explain the paſſage. To produce Sir T. Hanmer's meaning, a change in the text is neceſſary. I am counſel for the old reading. STEEVENS.

It is ſo difficult, if not impoſſible, to extract any ſenſe from this paſſage as it ſtands, even by the moſt forced conſtruction of it, and the ſlight amendment propoſed by Hanmer, renders it ſo clear, elegant, and poetical, that I am ſurprized the editors ſhould heſitate in adopting it, and ſtill more ſurprized they ſhould reject it. As for Steevens's objection, that the definite article is uſed, not the indefinite, he ſurely need not be told in the very laſt of theſe plays, that Shakſpeare did not regard ſuch minute inaccuracies, which may be found in every play he wrote.

When Steevens compares the jealous man, who continues to ſport with the woman he ſuſpects, and is determined to deſtroy, to the tiger who plays with the victim of his hunger, he forgets that the meat on which jealouſy is ſuppoſed to feed, is not the woman who is the object of it, but the ſeveral circumſtances of ſuſpicion which jealouſy itſelf creates, and which cauſe and nouriſh it. So Æmilia, at the end of the third act in anſwer to Deſdemona, who, ſpeaking of Othello's jealouſy, ſays,

" Alas the day! I never gave him cauſe;"

replies,

" But jealous fools will not be anſwer'd ſo,
" They are not jealous ever for the cauſe,
" But jealous, for they are jealous; 'tis a monſter
" *Begot upon itſelf, born on itſelf.*"

Who dotes, yet doubts; ſuſpects, yet ſtrongly loves![7]

This paſſage is a ſtrong confirmation of Hanmer's reading.

The ſame idea occurs in Maſſinger's *Picture*, where Matthias, ſpeaking of the groundleſs jealouſy he entertained of Sophia's poſſible inconſtancy, ſays,

" —— but why ſhould I nouriſh
" A fury here, and with *imagin'd food*,
" Holding no real ground on which to raiſe
" A building of ſuſpicion ſhe was ever,
" Or can be falſe?"

Imagin'd food, is food created by imagination, the food that jealouſy makes and feeds on. M. MASON.

In order to make way for one alteration, Mr. M. Maſon is forced to foiſt in another; or elſe poor Shakſpeare muſt be arraigned for a blunder of which he is totally guiltleſs. This gentleman's objections both to the text in its preſent ſtate, and to Mr. Steevens's moſt happy illuſtration of it, originate entirely in his own miſconception, and a jumble of figurative with literal expreſſions. To have been conſiſtent with himſelf he ſhould have charged Mr. Steevens with maintaining, that it was the property of a jealous huſband, firſt to *mock* his WIFE, and afterwards to *eat* her.

In A& V. the word *mocks* occurs in a ſenſe ſomewhat ſimilar to that in the paſſage before us:

" *Æmil.* O miſtreſs, villainy hath made *mocks* with love!—"
HENLEY.

I think myſelf particularly indebted to Mr. Henley for the ſupport he has given to my ſentiments concerning this difficult paſſage; and ſhall place more confidence in them ſince they have been found to deſerve his approbation, a circumſtance in which I have not always proved ſo fortunate. STEEVENS.

I have not the ſmalleſt doubt that Shakſpeare wrote *make*, and have therefore inſerted it in my text. The words *make* and *mocke* (for ſuch was the old ſpelling) are often confounded in theſe plays, and I have aſſigned the reaſon in a note on *Meaſure for Meaſure*, Vol. VI. p. 35, n. 6.

Mr. Steevens in his paraphraſe on this paſſage interprets the word *mock* by *ſport*; but in what poet or proſe-writer, from Chaucer and Mandeville to this day, does the verb *to mock* ſignify to *ſport with*? In the paſſage from *Antony and Cleopatra*, I have proved, I think inconteſtably, from the metre, and from our poet's uſage of this verb in other places, (in which it is followed by a perſonal pronoun,) that Shakſpeare muſt have written—

" Being ſo fruſtrate, tell him, he mocks *us by*
" The pauſes that he makes."

See Vol. XVIII. p. 408, n. 4.

OTH. O misery!

Besides; is it true as a general position, that jealousy (*as* jealousy) *sports* or *plays with* the object of love (allowing this not very delicate interpretation of the words, *the meat it feeds on*, to be the true one)? The position certainly is not true. It is *Love*, not *Jealousy*, that sports with the object of its passion; nor can those circumstances which create suspicion, and which are *the meat it feeds on*, with any propriety be called the *food* of LOVE, when the poet has clearly pointed them out as the food or cause of JEALOUSY; giving it not only being, but nutriment.

"There is no beast," it is urged, "that can *literally* be said to make its own food." It is indeed acknowledged, that jealousy is *a* monster which often *creates* the suspicions on which it feeds, but is it, we are asked, "*the* monster? (i. e. *a well-known and conspicuous animal*;) and whence has it *green eyes? Yellow* is the colour which Shakspeare appropriates to jealousy."

To this I answer, that *yellow* is not the only colour which Shakspeare *appropriates* to jealousy, for we have in *The Merchant of Venice*:

"—— shuddering fear, and *green-ey'd jealousy*."

and I suppose, it will not be contended that he was *there* thinking of any of the tiger kind.

If our poet had written only—"It is *the* green-ey'd monster; beware of it;" the other objection would hold good, and some particular monster, κατ' εξοχην, must have been meant; but the words, "It is *the* green-ey'd monster, *which* doth, &c. in my apprehension have precisely the same meaning, as if the poet had written, "it is *that* green-ey'd monster, which," &c. or, "it is *a* green-ey'd monster." He is *the* man in the world *whom* I would least wish to meet,—is the common phraseology of the present day.

When Othello says to Iago in a former passage, "By heaven, he echoes me, as if there were some *monster* in his thought," does any one imagine that any *animal* whatever was meant?

The passage in a subsequent scene, to which Mr. Steevens has alluded, strongly supports the emendation which has been made:

"—— *jealousy* will not be answer'd so;
"They are not ever jealous for the cause,
"But jealous, for they are jealous; 'tis a *monster*,
"*Begot upon itself, born on itself*."

It is, *strictly* speaking, as false that any monster can be *begot*, or *born*, on itself, as it is, that any monster (whatever may be the colour of its eyes, whether green or yellow) can *make* its own food; but, poetically, both are equally true of that monster, JEALOUSY. Mr. Steevens seems to have been aware of this, and therefore has added the word *literally*: "No monster can be *literally* said to make its own food."

IAGO. Poor, and content, is rich, and rich enough;[8]
But riches, fineleſs,[9] is as poor as winter,[2]
To him that ever fears he ſhall be poor:—
Good heaven, the ſouls of all my tribe defend
From jealouſy!

It ſhould always be remembered, that Shakſpeare's alluſions ſcarcely ever anſwer preciſely on both ſides; nor had he any care upon this ſubject. Though he had introduced the word *monſter*,—when he talk'd of its *making its own food*, and being *begot by itſelf*, he was ſtill thinking of jealouſy *only*, careleſs whether there was any animal in the world that would correſpond with his deſcription.

That by the words, *the meat it feeds on*, is meant, not *Deſdemona* herſelf, as has been maintained, but *pabulum zelotypiæ*, may be likewiſe inferred from a preceding paſſage in which a kindred imagery is found:

" That *policy* may either laſt ſo long,
" Or *feed* upon ſuch nice and wateriſh *diet*," &c.

And this obvious interpretation is ſtill more ſtrongly confirmed by Daniel's *Roſamond*, 1592, a poem which Shakſpeare had diligently read, and has more than once imitated in *Romeo and Juliet*:

" O *Jealouſy*, ——————
" *Feeding* upon *ſuſpect* that doth *renew* thee,
" Happy were lovers, if they never knew thee."

In this and the few other places in which I have ventured to depart from the ancient copies, I have thought it my duty to ſtate in the fulleſt and cleareſt manner the grounds on which the emendation ſtands: which in ſome caſes I have found not eaſily accompliſhed, without running into greater prolixity than would otherwiſe be juſtifiable. MALONE.

[7] —— *ſtrongly* loves!] Thus the quarto; the folio — *ſoundly* loves. STEEVENS.

[8] Poor, *and* content, *is* rich, *and rich enough*;] So, in *Doraſtus and Fawnia*, (the novel on which *The Winter's Tale* is formed,) 1592: " We are rich, in that we are poor with content." MALONE.

The ſame ſentiment, which is ſufficiently common, is amplified by Dryden in his *Indian Emperor*:

" We to ourſelves with all our wiſhes grant;
" For nothing coveting, we nothing want." STEEVENS.

[9] *But riches*, *fineleſs*,] Unbounded, endleſs, unnumbered treaſures. JOHNSON.

[2] —— *as poor as* winter,] Finely expreſſed: *winter* producing no fruits. WARBURTON.

OTH. Why? why is this?
Think'ſt thou, I'd make a life of jealouſy,
To follow ſtill the changes of the moon
With freſh ſuſpicions? No: to be once in doubt,
Is—once to be reſolv'd: Exchange me for a goat,
When I ſhall turn the buſineſs of my ſoul
To ſuch exſufflicate and blown ſurmiſes,[3]
Matching thy inference.[4] 'Tis not to make me jealous,
To ſay—my wife is fair, feeds well, loves company,
Is free of ſpeech, ſings, plays, and dances well;
Where virtue is, theſe are more virtuous:[4]

[3] *To ſuch* exſufflicate *and blown ſurmiſes,*] [Sir Thomas Hanmer — *exſuffolate.*] This odd and far-fetched word was made yet more uncouth in all the editions before Sir Thomas Hanmer's, by being printed — *exſufflicate.* The alluſion is to a bubble. Do not think, ſays the Moor, that I ſhall change the noble deſigns that now employ my thoughts, to ſuſpicions which, like bubbles *blown* into a wide extent, have only an empty ſhow without ſolidity; or that, in conſequence of ſuch empty fears, I will cloſe with thy inference againſt the virtue of my wife. JOHNSON.

Whether our poet had any authority for the word *exſufflicate*, which I think is uſed in the ſenſe of *ſwollen*, and appears to have been formed from *ſufflatus*, I am unable to aſcertain: but I have not thought it ſafe to ſubſtitute for it another word equally unauthoriſed. *Suffolare* in Italian ſignifies to *whiſtle.* How then can Dr. Johnſon's interpretation of *exſuffolate* be ſupported? The introducer of this word explains it, by "whiſpered, buzz'd in the ears." MALONE.

[4] ——— *blown ſurmiſes,*
Matching thy inference.] That is, —ſuch as you have mentioned in deſcribing the torments of jealouſy. The part of Iago's ſpeech particularly alluded to, is that where he ſays:

"But, O, what damned minutes tells he o'er,
"Who dotes, yet doubts; ſuſpects, yet ſtrongly loves!"

M. MASON.

[5] *Where virtue is, theſe are* more *virtuous:*] An action in itſelf indifferent, grows *virtuous* by its end and application. JOHNSON.

Nor from mine own weak merits will I draw
The ſmalleſt fear, or doubt of her revolt;
For ſhe had eyes, and choſe me: No, Iago;
I'll ſee, before I doubt; when I doubt, prove;
And, on the proof, there is no more but this,—
Away at once with love, or jealouſy.

IAGO. I am glad of this; for now I ſhall have reaſon
To ſhow the love and duty that I bear you
With franker ſpirit: therefore, as I am bound,
Receive it from me:—I ſpeak not yet of proof.
Look to your wife; obſerve her well with Caſſio;
Wear your eye — thus, not jealous, nor ſecure:
I would not have your free and noble nature,
Out of ſelf-bounty, be abus'd;[6] look to't:
I know our country diſpoſition well;
In Venice[7] they do let heaven ſee the pranks
They dare not ſhow their huſbands; their beſt conſcience

I know not why the modern editors, in oppoſition to the firſt quarto and folio, read *moſt* inſtead of *more*.

A paſſage in *All's well that ends well*, is perhaps the beſt comment on the ſentiment of Othello: "I have thoſe good hopes of her, education promiſes: his diſpoſition ſhe inherits; which *makes fair gifts fairer*." *Gratior e pulchro veniens & corpore virtus.*

STEEVENS.

Moſt is the reading of the ſecond folio. RITSON.

[6] *Out of* ſelf-bounty, *be abus'd;*] *Self-bounty* for inherent generoſity. WARBURTON.

[7] —— *our country diſpoſition* ——
In Venice —] Here Iago ſeems to be a Venetian. JOHNSON.

There is nothing in any other part of the play, properly underſtood, to imply otherwiſe. HENLEY.

Various other paſſages, as well as the preſent, prove him to have been a Venetian, nor is there any ground for doubting the poet's intention on this head. See p. 133, n. 5. MALONE.

Is — not to leave undone, but keep unknown.[5]

OTH. Doſt thou ſay ſo?

IAGO. She did deceive her father, marrying you;
And, when ſhe ſeem'd[6] to ſhake, and fear your looks,
She lov'd them moſt.

OTH. And ſo ſhe did.

IAGO. Why, go to, then;
She that, ſo young, could give out ſuch a ſeeming,
To ſeel her father's eyes up, cloſe as oak,[7] —

[5] *Is — not to* leave *undone, but* keep *unknown.*] The folio perhaps more clearly reads:

Is not to leav't undone, but keep't unknown. STEEVENS.

The folio, by an evident error of the preſs, reads — *kept* unknown. MALONE.

[6] *And, when ſhe ſeem'd*] This and the following argument of Iago ought to be deeply impreſſed on every reader. Deceit and falſehood, whatever conveniences they may for a time promiſe or produce, are, in the ſum of life, obſtacles to happineſs. Thoſe, who profit by the cheat, diſtruſt the deceiver, and the act, by which kindneſs is ſought, puts an end to confidence.

The ſame objection may be made with a lower degree of ſtrength againſt the imprudent generoſity of diſproportionate marriages. When the firſt heat of paſſion is over, it is eaſily ſucceeded by ſuſpicion, that the ſame violence of inclination, which cauſed one irregularity, may ſtimulate to another; and thoſe who have ſhewn, that their paſſions are too powerful for their prudence, will, with very ſlight appearances againſt them, be cenſured, as not very likely to reſtrain them by their virtue. JOHNSON.

[7] *To* ſeel *her father's eyes up, cloſe as* oak,] The *oak* is (I believe) the moſt *cloſe-grained* wood of general uſe in England. *Cloſe as oak*, means, *cloſe as the grain of oak.*

To *ſeel* is an expreſſion from falconry. So, in Ben Jonſon's *Catiline:*

" _____ would have kept
" Both eyes and beak *ſeel'd* up, for ſix ſeaſons."

STEEVENS.

To *ſeel* a hawk is to ſew up his eye-lids. See Vol. XVII. p. 431, n. 7.

He thought, 'twas witchcraft: — But I am much to
blame;
I humbly do beſeech you of your pardon,
For too much loving you.
OTH. I am bound to thee for ever.
IAGO. I ſee, this hath a little daſh'd your ſpirits.
OTH. Not a jot, not a jot.
IAGO. Truſt me, I fear it has.
I hope, you will conſider, what is ſpoke,
Comes from my love; — But, I do ſee you are
mov'd: —
I am to pray you, not to ſtrain my ſpeech
To groſſer iſſues,[8] nor to larger reach,
Than to ſuſpicion.
OTH. I will not.
IAGO. Should you do ſo, my lord,
My ſpeech ſhould fall into ſuch vile ſucceſs[9]
As my thoughts aim not at. Caſſio's my worthy
friend: —

In *The Winter's Tale*, Paulina ſays:

" The root of his opinion, which is rotten
" As ever *oak*, or ſtone, was *ſound*." MALONE.

[8] *To groſſer* iſſues,] *Iſſues*, for concluſions. WARBURTON.

[9] *My ſpeech ſhould fall into ſuch vile* ſucceſs —] *Succeſs*, for ſucceſſion, i. e. concluſion; not proſperous iſſue. WARBURTON.

I rather think there is a depravation, and would read:

My ſpeech will fall into ſuch vile exceſs.

If *ſucceſs* be the right word, it ſeems to mean *conſequence* or *event*, as *ſucceſſio* is uſed in Italian. JOHNSON.

I think *ſucceſs* may, in this inſtance, bear its common interpretation. What Iago means ſeems to be this: "Should you do ſo, my lord, my words would be attended by ſuch an infamous degree of ſucceſs, as my thoughts do not even aim at." Iago, who counterfeits the feelings of virtue, might have ſaid *fall into ſucceſs*, and *vile ſucceſs*, becauſe he would appear to Othello, to wiſh that the enquiry into Deſdemona's guilt might prove fruitleſs and unſucceſsful. STEEVENS.

My lord, I ſee you are mov'd.
OTH. No, not much mov'd: —
I do not think, but Deſdemona's honeſt.
IAGO. Long live ſhe ſo! and long live you to think ſo!
OTH. And yet, how nature erring from itſelf, —
IAGO. Ay, there's the point: — As, — to be bold with you, —
Not to affect many propoſed matches,
Of her own clime, complexion, and degree;
Whereto, we ſee, in all things nature tends:
Foh! one may ſmell, in ſuch, a will moſt rank,[2]
Foul diſproportion, thoughts unnatural. —
But pardon me; I do not, in poſition,
Diſtinctly ſpeak of her: though I may fear,
Her will, recoiling to her better judgement,
May fall to match you with her country forms,
And (hapily) repent.
OTH. Farewell, farewell:
If more thou doſt perceive, let me know more;
Set on thy wife to obſerve: Leave me, Iago.
IAGO. My lord, I take my leave. [*Going.*
OTH. Why did I marry? — This honeſt creature, doubtleſs,
Sees and knows more, much more, than he unfolds.
IAGO. My lord, I would, I might entreat your honour

The following paſſages will perhaps be conſidered as proofs of Dr. Johnſon's explanation.

" Then the poor deſolate women, fearing leaſt their caſe would ſorte to ſome pitifull *ſucceſſe*." *Palace of Pleaſure*, bl. l.

" God forbyd all hys hope ſhould turne to ſuch *ſucceſſe*."
Promos and Caſſandra, 1578. HENDERSON.

[2] —— *a will moſt rank,*] *Will*, is for wilfulneſs. It is ſo uſed by Aſcham. A *rank will*, is *ſelf-will* overgrown and exuberant.
JOHNSON.

To ſcan this thing no further; leave it to time:
And though it be fit that Caſſio have his place,
(For, ſure, he fills it up with great ability,)
Yet, if you pleaſe to hold him off a while,
You ſhall by that perceive him and his means: [3]
Note, if your lady ſtrain his entertainment [4]
With any ſtrong or vehement importunity;
Much will be ſeen in that. In the mean time,
Let me be thonght too buſy in my fears.
(As worthy cauſe I have, to fear — I am,)
And hold her free, I do beſeech your honour.

OTH. Fear not my government.[5]

IAGO. I once more take my leave. [*Exit.*

OTH. This fellow's of exceeding honeſty,
And knows all qualities, with a learned ſpirit,[6]
Of human dealings: If I do prove her haggard,[7]

[3] *You ſhall by that perceive him and his* means:] You ſhall diſcover whether he thinks his beſt *means*, his moſt powerful *intereſt*, is by the ſolicitation of your lady. JOHNSON.

[4] —— *ſtrain his* entertainment —] Preſs hard his re-admiſſion to his pay and office. *Entertainment* was the military term for admiſſion of ſoldiers. JOHNSON.

So, in *Coriolanus:* "—— the centurions, and their charges, diſtinctly billeted, and already in the *entertainment.*" STEEVENS.

[5] *Fear not my government.*] Do not diſtruſt my ability to contain my paſſion. JOHNSON.

[6] —— *with a* learned *ſpirit,*] *Learned*, for experienced.
WARBURTON.

The conſtruction is, He knows with a learned ſpirit all qualities of human dealings. JOHNSON.

[7] —— *If I do prove her* haggard,] A *haggard* hawk, is a *wild hawk*, a *hawk unreclaimed*, or *irreclaimable*. JOHNSON.

A *haggard* is a particular ſpecies of hawk. It is *difficult to be reclaimed*, but not *irreclaimable*.

From a paſſage in *The White Devil, or Vittoria Corombona,*

Though that her jeſſes were my dear heart-ſtrings,[8]
I'd whiſtle her off, and let her down the wind,
To prey at fortune.[9] Haply, for I am black;

1612, it appears that *haggard* was a term of reproach ſometimes applied to a wanton: Is this your perch, you *haggard*? fly to the ſtews."

Turbervile ſays, that "*haggart* falcons are the moſt excellent birds of all other falcons." Latham gives to the *haggart* only the ſecond place in the *valued file*. In *Holland's Leaguer*, a comedy, by Shakerly Marmyon, 1633, is the following illuſtrative paſſage:

"Before theſe courtiers lick their lips at her,
"I'll truſt a wanton *haggard* in the wind."

Again:

"For ſhe is tickliſh as any *haggard*,
"And quickly loſt."

Again, in *Two wiſe Men, and all the reſt Fools*, 1619: "— the admirable conqueſt the faulconer maketh in a hawk's nature; bringing *the wild haggard, having all the earth and ſeas to ſcour over uncontroulably*, to attend and obey," &c. *Haggard*, however, had a popular ſenſe, and was uſed for *wild* by thoſe who thought not on the language of falconers. STEEVENS.

[8] *Though that her* jeſſes *were my dear heart-ſtrings,*] *Jeſſes* are ſhort ſtraps of leather tied about the foot of a hawk, by which ſhe is held on the fiſt. HANMER.

In Heywood's comedy, called, *A Woman killed with Kindneſs*, 1617, a number of theſe terms relative to hawking occur together:

"Now ſhe hath ſeiz'd the fowl, and 'gins to plume her;
"Rebeck her not; rather ſtand ſtill and check her.
"So: ſeize her gets, her *jeſſes*, and her bells."

STEEVENS.

[9] *I'd whiſtle her off, and let her down the wind,*
To prey at fortune.] The falconers always let fly the hawk againſt the wind; if ſhe flies with the wind behind her, ſhe ſeldom returns. If therefore a hawk was for any reaſon to be diſmiſſed, ſhe was *let down the wind*, and from that time ſhifted for herſelf, and *preyed at fortune*. This was told me by the late Mr. Clark. JOHNSON.

This paſſage may poſſibly receive illuſtration from a ſimilar one in Burton's *Anatomy of Melancholy*, p. 2, ſect. i. mem. 3: "As a long-winged hawke, when ſhe is firſt *whiſtled off the fiſt*, mounts aloft, and for his pleaſure fetcheth many a circuit in the ayre, ſtill

And have not thoſe ſoft parts of converſation [2]
That chamberers [3] have: Or, for I am declin'd
Into the vale of years;—yet that's not much;—
She's gone; I am abus'd; and my relief
Muſt be—to loath her. O curſe of marriage,
That we can call theſe delicate creatures ours,
And not their appetites! I had rather be a toad,
And live upon the vapour of a dungeon,
Than keep a corner in the thing I love,
For others' uſes. Yet, 'tis the plague of great ones;
Prerogativ'd are they leſs than the baſe: [4]

ſoaring higher and higher, till he comes to his full pitch, and in the end, when the game is ſprung, comes down amaine, and *ſtoupes* upon a ſudden." PERCY.

Again, in *The Spaniſh Gipſie*, 1653, by Middleton and Rowley:

" ——— That young *lannerd*,
" Whom you have ſuch a mind to; if you can *whiſtle her*
" To come to *fiſt*, make trial, play the young *falconer*."

A *lannerd* is a ſpecies of a hawk.

Again, in Beaumont and Fletcher's *Bonduca*:

" ——— he that baſely
" *Whiſtled* his honour *off to the wind*," &c. STEEVENS.

[2] ——— parts *of converſation* —] *Parts* ſeems here to be ſynonymous with *arts*, as in *'Tis Pity ſhe's a Whore*, Act II. ſpeaking of ſinging and muſick:

" They are *parts* I love." REED.

[3] ——— *chamberers* —] i. e. men of intrigue. So, in the Counteſs of Pembroke's *Antonius*, 1590:

" Fal'n from a ſouldier to a *chamberer*."

Again, in Chaucer's *Romaunt of the Roſe*, ver. 4935:

" Only through youth the *chamberere*."

Thus, in the French poem:

" Par la jeuneſſe la *chambriere*." STEEVENS.

The ſenſe of *chamberers* may be aſcertained from *Rom.* xiii. 13, where μὴ ΚΟΙΤΑΙΣ is rendered, in the common verſion, " *not in* CHAMBERING." HENLEY.

Chambering and *wantonneſs* are mentioned together in the ſacred writings. MALONE.

[4] *Prerogativ'd are they* leſs *than the baſe:*] In aſſerting that the baſe have more prerogative in this reſpect than the great, that is, that the baſe or poor are leſs likely to endure this forked plague, our

'Tis deſtiny unſhunnable, like death;[5]
Even then this forked plague[6] is fated to us,

poet has maintained a doctrine contrary to that laid down in *As you like it*:—" Horns? even ſo.—*Poor men* alone? No, no; the *nobleſt* deer has them as huge as the *raſcal*." Here we find all mankind are placed on a level in this reſpect, and that it is " deſtiny unſhunnable, like death."

Shakſpeare would have been more conſiſtent, if he had written,

Prerogativ'd are they more *than the baſe?*

Othello would then have anſwered his own queſtion: [*No;*] 'Tis deſtiny, &c. MALONE.

Allowance muſt be made to the preſent ſtate of Othello's mind: paſſion is ſeldom correct in its effuſions. STEEVENS.

[5] *'Tis deſtiny unſhunnable, like death;*] To be conſiſtent, Othello muſt mean, that it is deſtiny unſhunnable by *great ones*, not by all mankind. MALONE.

[6] ——*forked plague*—] In alluſion to a *barbed* or *forked* arrow, which, once infixed, cannot be extracted. JOHNSON.

Or rather, the *forked plague* is the cuckold's horns. PERCY.

Dr. Johnſon *may* be right. I meet with the ſame thought in Middleton's comedy of *A mad World my Maſters*, 1608:

" While the broad arrow, with the *forked head*,
" Miſſes his brows but narrowly."

Again, in *King Lear*:

" ——— though the *fork* invade
" The region of my heart." STEEVENS.

I have no doubt that Dr. Percy's interpretation is the true one. Let our poet ſpeak for himſelf. " Quoth ſhe," ſays Pandarus, in *Troilus and Creſſida*, " which of theſe hairs is Paris, my huſband? The *forked* one, quoth he; pluck it out, and give it him." Again, in *The Winter's Tale*:

" —— o'er head and ears a *fork'd* one."

So, in Tarleton's *News out of Purgatorie*: " —— but the old ſquire, knight of *the forked order*,—."

One of Sir John Harrington's epigrams, in which our poet's very expreſſion is found, puts the matter beyond a doubt:

" Actæon guiltleſs unawares eſpying
" Naked Diana bathing in her bowre,
" Was plagu'd with *hornes*; his dogs did him devoure;
" Wherefore take heed, ye that are curious, prying,
" With ſome ſuch *forked plague* you be not ſmitten,
" And in your foreheads ſee your faults be written."

MALONE.

When we do quicken. Desdemona comes:[7]

Enter DESDEMONA *and* EMILIA.

If she be false, O, then heaven mocks itself![8]—
I'll not believe it.

DES. How now, my dear Othello?
Your dinner, and the generous islanders[9]
By you invited, do attend your presence.

OTH. I am to blame.

DES. Why is your speech so faint? are you not well?

OTH. I have a pain upon my forehead here.

DES. Faith, that's with watching; 'twill away again:
Let me but bind it hard, within this hour
It will be well.

OTH. Your napkin is too little;[2]
[*He puts the handkerchief from him, and it drops.*

[7] —— *Desdemona comes:*] Thus the quartos. The folio reads—*Look where she* comes. STEEVENS.

[8] *If she be false, O, then heaven mocks itself!*] i. e. renders its own labours fruitless, by forming so beautiful a creature as Desdemona, and suffering the elegance of her person to be disgraced and fullied by the impurity of her mind.—Such, I think, is the meaning.—The construction, however, may be different. If she be false, O, then even *heaven itself* cheats us with "unreal mockeries," with false and specious appearances, intended only to deceive. MALONE.

The first of the foregoing explanations, is, I believe, the true one.—*If she be false, heaven disgraces itself by creating woman after its own image. To have made the resemblance perfect, she should have been good as well as beautiful.* STEEVENS.

[9] —— *the* gener ous *islanders* —] Are the islanders of *rank, distinction.* So, in *Measure for Measure:*

"The *generous* and graveſt citizens
"Have hent the gates."

Generous has here the power of *generosus*, Lat. This explanation, however, may be too particular. STEEVENS.

[2] *Your* napkin &c.] Ray says, that a pocket handkerchief is so

Let it alone. Come, I'll go in with you.

DES. I am very ſorry that you are not well.

[*Exeunt* OTH. *and* DES.

EMIL. I am glad, I have found this napkin;
This was her firſt remembrance from the Moor:
My wayward huſband hath a hundred times
Woo'd me to ſteal it: but ſhe ſo loves the token,
(For he conjur'd her, ſhe ſhould ever keep it,)
That ſhe reſerves it evermore about her,
To kiſs, and talk to. I'll have the work ta'en out, [3]
And give it Iago:

called about Sheffield in Yorkſhire. So, in Greene's *Never too late*, 1616: "I can wet one of my new lockeram *napkins* with weeping."

Napery ſignifies *linen in general*. So, in Decker's *Honeſt Whore*, 1635: "—— prythee put me into wholeſome *napery*." Again, in Chapman's *May Day*, 1611: "Beſides your munition of manchet, *napery*, plates," &c. Again, in *Hide Park*, by Shirley, 1637: "A gentleman that loves clean *napery*." *Naperia*, Ital. STEEVENS.

In the North of England, and in Scotland, this term for a handkerchief is ſtill uſed. The word has already often occurred. See Vol. XI. p. 108, n. 7; and Vol. XVIII. p. 100, n. 4. MALONE.

[3] —— *I'll have the work* ta'en out,] That is, copied. Her firſt thoughts are, to have a copy made of it for her huſband, and reſtore the original to Deſdemona. But the ſudden coming in of Iago, in a ſurly humour, makes her alter her reſolution, to pleaſe him. The ſame phraſe afterwards occurs between Caſſio and Bianca, in ſcene iv. BLACKSTONE.

This ſcheme of getting the work of this valued handkerchief copied, and reſtoring the original to Deſdemona, was, I ſuppoſe, introduced by the poet, to render Emilia leſs unamiable.

It is remarkable, that when ſhe perceives Othello's fury on the loſs of this token, though ſhe is repreſented as affectionate to her miſtreſs, ſhe never attempts to relieve her from her diſtreſs: which ſhe might eaſily have done by demanding the handkerchief from her huſband, or divulging the ſtory, if he refuſed to reſtore it.—But this would not have ſerved the plot.

Shakſpeare fell into this incongruity by departing from Cinthio's novel; for there, while the artleſs Deſdemona is careſſing the child of Othello's ancient, (the Iago of our play,) the villain ſteals the handkerchief which hung at her girdle, without the knowledge of his wife. MALONE.

What he'll do with it, heaven knows, not I;
I nothing, but to pleaſe his fantaſy.[4]

Enter IAGO.

IAGO. How now! what do you here alone?
EMIL. Do not you chide; I have a thing for you.
IAGO. A thing for me?—it is a common thing.
EMIL. Ha!
IAGO. To have a fooliſh wife.
EMIL. O, is that all? What will you give me now
For that ſame handkerchief?
IAGO. What handkerchief?
EMIL. What handkerchief?
Why, that the Moor firſt gave to Deſdemona;
That which ſo often you did bid me ſteal.
IAGO. Haſt ſtolen it from her?
EMIL. No, faith; ſhe let it drop by negligence;
And, to the advantage, I, being here, took't up.[5]
Look, here it is.
IAGO. A good wench; give it me.
EMIL. What will you do with it, that you have been ſo earneſt
To have me filch it?

[4] *I nothing, but to pleaſe his fantaſy.*] Thus the folio. The quarto, 1622, reads:
I nothing *know but for* his fantaſy. STEEVENS.

[5] ——*to the advantage*, &c.] I being *opportunely* here, took it up. JOHNSON.

So Marlowe's *King Edward II:*
"And there ſtay time's *advantage* with your ſon."
REED.

IAGO. Why, what's that to you?
[*Snatching it.*

EMIL. If it be not for ſome purpoſe of import,
Give it me again: Poor lady! ſhe'll run mad,
When ſhe ſhall lack it.

IAGO. Be not you known of't;[6] I have uſe for it.
Go, leave me. [*Exit* EMILIA.
I will in Caſſio's lodging loſe this napkin,
And let him find it: Trifles, light as air,
Are, to the jealous, confirmations ſtrong
As proofs of holy writ. This may do ſomething.
The Moor already changes with my poiſon:[7] —
Dangerous conceits are, in their natures, poiſons,
Which, at the firſt, are ſcarce found to diſtaſte;

[6] *Be not you* known of't;] i. e. ſeem as if you knew nothing of the matter. The folio reads—Be not *acknown on't*; meaning, perhaps,—"do not acknowledge any thing of the matter."

This word occurs alſo in the ſeventh book of Golding's Tranſlation of *Ovid's Metamorphoſis:*

"Howbeit I durſt not be ſo bolde of hope *acknowne* to be."

Again, in Puttenham's *Arte of Engliſh Poeſie*, 1589, p. 212: "—ſo would I not have a tranſlatour be aſhamed to be *acknowen* of his tranſlation." STEEVENS.

Again, in *The Life of Arioſto*, ſubjoined to Sir John Harrington's Tranſlation of *Orlando*, p. 418. edit. 1607: "Some ſay, he was married to her privilie, but durſt not be *acknowne* of it.
PORSON.

Be not you known of't;] Thus the quarto, except that it has *on't* the vulgar corruption in ſpeaking and writing, of *of't* or *of it*; as is proved by various paſſages in theſe plays as exhibited in the folio and quarto, where in one copy we find the corrupt and in the other the genuine words: and both having the ſame meaning.

The participial adjective, found in the folio, is uſed by Thomas Kyd, in his *Cornelia*, a tragedy, 1594;

"Our friends' misfortune doth increaſe our own.
"*Cic.* But ours of others will not be *acknown*."
MALONE.

[7] *The Moor already* &c.] Thus the folio. The line is not in the original copy, 1622. MALONE.

But, with a little act upon the blood,
Burn like the mines of ſulphur.—I did ſay ſo: [8]—

Enter OTHELLO.

Look, where he comes! Not poppy, nor mandra-
gora, [9]
Nor all the drowſy ſyrups of the world,
Shall ever med'cine thee to that ſweet ſleep
Which thou ow'dſt yeſterday. [2]

[8] ——*I did ſay ſo:*—] As this paſſage is ſuppoſed to be obſcure, I ſhall attempt an explanation of it.

Iago firſt ruminates on the qualities of the paſſion which he is labouring to excite; and then proceeds to comment on its effects. *Jealouſy* (ſays he) *with the ſmalleſt operation on the blood, flames out with all the violence of ſulphur*, &c.

" —— I did ſay ſo:
" Look where he comes!" ——

i. e. I knew that the leaſt touch of ſuch a paſſion would not permit the Moor to enjoy a moment of repoſe: — I have juſt ſaid that jealouſy is a reſtleſs commotion of the mind; and look where Othello approaches, to confirm the propriety and juſtice of my obſervation.

STEEVENS.

As Mr. Steevens has by his interpretation elicited ſome meaning (though I ſtill think an obſcure one) out of this difficult hemiſtich, I readily retract an amendment I had formerly propoſed, being of opinion that ſuch bold and licentious conjectures can never be warranted, unleſs where the ſenſe is quite deſperate. BLACKSTONE.

[9] ——*nor* mandragora,] The *mandragoras* or *mandrake* has a ſoporifick quality, and the ancients uſed it when they wanted an opiate of the moſt powerful kind.

So *Antony and Cleopatra*, Act I. ſc. vi:

" ——give me to drink *mandragora*,
" That I may ſleep out this great gap of time
" My Antony is away." STEEVENS.

See Vol. XVIII. p. 215, n. 7. MALONE.

[2] *Which thou* ow'dſt *yeſterday.*] To *owe* is, in our author, oftener to *poſſeſs*, than *to be indebted*, and ſuch is its meaning here.

JOHNSON.

See Vol. XI. p. 335, n. 5. MALONE.

OTH. Ha! ha! falſe to me?
To me?
IAGO. Why, how now, general? no more of that.
OTH. Avaunt! be gone! thou haſt ſet me on the rack:—
I ſwear, 'tis better to be much abus'd,
Than but to know't a little.
IAGO. How now, my lord?
OTH. What ſenſe had I of her ſtolen hours of luſt?[3]

[3] *What ſenſe had I* &c.] A ſimilar paſſage to this and what follows it, is found in an *unpubliſhed* tragi-comedy by Thomas Middleton, called *The Witch*:

" I feele no eaſe; the burthen's not yet off,
" So long as the abuſe ſticks in my knowledge.
" Oh, 'tis a paine of hell to know one's ſhame!
" Had it byn hid and don, it had ben don happy,
" For he that's ignorant lives long and merry."

Again:

" Had'ſt thou byn ſecret, then had I byn happy,
" And had a hope (like man) of joies to come.
" Now here I ſtand a ſtayne to my creation;
" And, which is heavier than all torments to me,
" The underſtanding of this baſe adultery," &c.

This is uttered by a jealous huſband who ſuppoſes himſelf to have juſt deſtroyed his wife.

Again, *Iago* ſays:

" Dangerous conceits, &c.—
" —— with a little act upon the blood,
" Burn like the mines of ſulphur."

Thus *Sebaſtian*, in Middleton's play:

" When a ſuſpect doth catch once, it burnes maynely."

A ſcene between *Franciſca* and her brother *Antonio*, when ſhe firſt excites his jealouſy, has likewiſe ſeveral circumſtances in common with the dialogue which paſſes between *Iago* and *Othello* on the ſame ſubject.

This piece contains alſo a paſſage very ſtrongly reſembling another in *Hamlet*, who ſays:—" I am but mad north-north-weſt: when the wind is ſoutherly, I know a hawk from a hand-ſaw."—Thus, *Almachildes*:—" There is ſome difference betwixt my jovial condition and the lunary ſtate of madnes. I am not quight out of

I ſaw it not, thought it not, it harm'd not me:
I ſlept the next night well, was free and merry;[4]
I found not Caſſio's kiſſes on her lips:
He that is robb'd, not wanting what is ſtolen,
Let him not know it, and he's not robb'd at all.

IAGO. I am ſorry to hear this.

OTH. I had been happy, if the general camp,
Pioneers and all,[5] had taſted her ſweet body,
So I had nothing known: O now, for ever,
Farewell the tranquil mind! farewell content!
Farewell the plumed troop, and the big wars,
That make ambition virtue! O, farewell!
Farewell the neighing ſteed,[6] and the ſhrill trump,

my witts: I know a bawd from an aqua-vitæ ſhop, a ſtrumpet from wild-fire, and a beadle from brimſtone."

For a further account of this MS. play, ſee in Vol. II. a note on Mr. Malone's *Attempt to aſcertain the order in which the pieces of Shakſpeare were written*:—Article, *Macbeth*. STEEVENS.

[4] *I ſlept the next night well, was free and merry;*] Thus the quartos. The folio reads:

"I ſlept the next night well, *fed well;* was free and merry."

STEEVENS.

[5] ——*if the general camp,*
Pioneers *and all,*] That is, the moſt abject and vileſt of the camp. Pioneers were generally degraded ſoldiers, appointed to the office of pioneer, as a puniſhment for miſbehaviour.

"A ſoldier ought ever to retaine and keep his arms in ſaftie and forth comming, for he is more to be deteſted than a coward, that will loſe or play away any part thereof, or refuſe it for his eaſe, or to avoid paines; wherefore ſuch a one is to be diſmiſſed with puniſhment, or to be made ſome *abject pioner.*" *The Art of War and England Traynings*, &c. by Edward Davies, Gent. 1619.

So, in *The Laws and Ordinances of War* eſtabliſhed by the earl of Eſſex, printed in 1604: "If a trooper ſhall looſe his horſe or hackney, or a footman any part of his arms, by negligence or lewdneſſe, by dice or cardes; he or they ſhall remain in qualitie of *pioners*, or ſcavengers, till they be furniſhed with as good as were loſt, at their own charge." GROSE.

[6] *Farewell the plumed troop, and the big wars,——*
Farewell the neighing ſteed, &c.] In a very ancient drama en-

The ſpirit-ſtirring drum, the ear-piercing fife,[7]

titled *Common Conditions*, printed about 1576, Sedmond, who has loſt his ſiſter in a wood, thus expreſſes his grief:

" But farewell now, my courſers brave, attraped to the ground!
" Farewell! adue all pleaſures eke, with comely hauke and hounde!
" Farewell, ye nobles all, farewell eche marſial knight,
" Farewell, ye famous ladies all, in whom I did delight!
" Adue, my native ſoile, adue, Arbaccus kyng,
" Adue, eche wight, and marſial knight, adue, eche living thyng!"

One is almoſt tempted to think that Shakſpeare had read this old play. MALONE.

I know not why we ſhould ſuppoſe that Shakſpeare borrowed ſo common a repetition as theſe diverſified *farewels* from any preceding drama. A ſtring of *adieus* is perhaps the moſt tempting of all repetitions, becauſe it ſerves to introduce a train of imagery, and as well as to ſolemnify a ſpeech or compoſition. *Wolſey*, like *Othello*, indulges himſelf in many *farewells;* and the

" *Valete*, aprica montium cacumina!
" *Valete*, opaca vallium cubilia!" &c.

are common to poets of different ages and countries. I have now before me an ancient MS. Engliſh Poem, in which ſixteen ſucceeding verſes begin with the word *farewell*, applied to a variety of objects and circumſtances:

" *Farewell* proweſſe in purpell pall" &c. STEEVENS.

[7] *The ſpirit-ſtirring drum, the ear-piercing fife,*] In mentioning the *fife* joined with the *drum*, Shakſpeare as uſual, paints from the life; thoſe inſtruments accompanying each other being uſed in his age by the Engliſh ſoldiery. The fife, however, as a martial inſtrument, was afterwards entirely diſcontinued among our troops for many years, but at length revived in the war before the laſt. It is commonly ſuppoſed that our ſoldiers borrowed it from the Highlanders in the laſt rebellion: but I do not know that the *fife* is peculiar to the Scotch, or even uſed at all by them. It was firſt uſed within the memory of man among our troops by the Britiſh guards, by order of the duke of Cumberland, when they were encamped at Maeſtricht, in the year 1747, and thence ſoon adopted into other Engliſh regiments of infantry. They took it from the Allies with whom they ſerved. This inſtrument, accompanying the drum, is of conſiderable antiquity in the European armies, particularly the German. In a curious picture in the Aſhmolean Muſeum at Oxford, painted 1525, repreſenting the ſiege of Pavia by the French king where the emperor was taken priſoner,

The royal banner; and all quality,

we ſee *fifes* and *drums*. In an old Engliſh treatiſe written by William Garrard before 1587, and publiſhed by one captain Hichcock in 1591, intituled *The Art of Warre*, there are ſeveral wood cuts of military evolutions, in which theſe inſtruments are both introduced. In *Rymer's Fœdera*, in a diary of king Henry's ſiege of Bulloigne 1544, mention is made of the *drommes* and *viffleure* marching at the head of the king's army. Tom. xv. p. 53.

The *drum* and *fife* were alſo much uſed at ancient feſtivals, ſhows, and proceſſions. Gerard Leigh, in his *Accidence of Armorie*, printed in 1576, deſcribing a Chriſtmas magnificently celebrated at the Inner Temple, ſays, "We entered the prince his hall, where anon we heard the noyſe of *drum* and *fife*." p. 119. At a ſtately maſque on Shrove-Sunday, 1510, in which king Henry VIII. was an actor, Holinſhed mentions the entry "of a *drum* and *fife* apparelled in white damaſke and grene bonnettes." Chron. iii. 805, col. 2. There are many more inſtances in Holinſhed and Stowe's *Survey of London*.

From the old French word *viffleur*, above-cited, came the Engliſh word *whiffler*, which anciently was uſed in its proper *literal* ſenſe. Strype, ſpeaking of a grand tilting before the court in queen Mary's reign, 1554, ſays, from an old journal, that king Philip and the challengers entered the liſts, preceded by "their *whifflers*, their footmen, and their armourers." Eccleſ. Memor. iii. p. 211. This explains the uſe of the word in Shakſpeare, where it is alſo literally applied. *King Henry V.* Act IV. ſc. ult:

"——behold the Britiſh beach
"Pales in the flood with men, with wives and boys,
"Whoſe ſhouts and claps out-voice the deep-mouth'd ſea,
"Which, like a *mighty whiffler* 'fore the king,
"Seems to prepare his way."

By degrees, the word *whiffler* hence acquired the metaphorical meaning, which it at preſent obtains in common ſpeech, and became an appellation of contempt. *Whiffler*, a light trivial character, *a fellow hired to pipe at proceſſions*. T. WARTON.

In the old dramatick piece, intitled *Wine, Beer, Ale, and Tobacco*, 2d edit. 1630, *Tobacco* ſays to *Beer*:

"——it will become your duty to obey me."

To which *Wine* replies:

"You our ſovereign! a mere *whiffler*!"

Again, in *Ram-Alley*, or *Merry Tricks*, 1611:

"——— he was known
"But only for a ſwaggering *whiffler*." STEEVENS.

Pride, pomp, and circumſtance of glorious war![8]
And O you mortal engines, whoſe rude throats[9]
The immortal Jove's dread clamours counterfeit,
Farewell! Othello's occupation's gone!

IAGO. Is it poſſible?—My lord,—

OTH. Villain, be ſure thou prove my love a whore;
Be ſure of it; give me the ocular proof;
[*Taking him by the throat.*
Or, by the worth of mine eternal ſoul,[2]
Thou hadſt been better have been born a dog,
Than anſwer my wak'd wrath.

IAGO. Is it come to this?

OTH. Make me to ſee it; or (at the leaſt) ſo prove it,
That the probation bear no hinge, nor loop,
To hang a doubt on: or, woe upon thy life!

IAGO. My noble lord,—

OTH. If thou doſt ſlander her, and torture me,

[8] *Pride, pomp, and circumſtance of glorious war!*] Sir William D'Avenant does not appear to have been ſcrupulous of adopting almoſt Shakſpeare's own words. So, in *Albovine*, 1629:

" Then *glorious war*, and all *proud circumſtance*
" That gives a ſoldier noiſe, *for evermore farewell.*"

STEEVENS.

Fletcher has parodied this paſſage of *Othello*, in his *Propheteſs*, which was firſt repreſented in May, 1622:

" ——————and to keep
" My faith untainted, *farewel pride, and pomp,*
" *And circumſtance of glorious* majeſty,
" Farewel, for ever!" MALONE.

[9] ——*whoſe rude throats* —] So, Milton, *Paradiſe Loſt*, B. VI:

" From thoſe *deep-throated* engines," &c.

The quarto, 1622, reads —whoſe *wide* throats. STEEVENS.

[2] —— mine *eternal ſoul*,] Perhaps the quarto, 1622, more forcibly reads,

——————man's *eternal ſoul*,——.

Shakſpeare might have deſigned an oppoſition between *man* and *dog*. STEEVENS.

Never pray more: abandon all remorſe; [3]
On horror's head horrors accumulate:
Do deeds to make heaven weep, [4] all earth amaz'd,
For nothing canſt thou to damnation add,
Greater than that.

IAGO. O grace! O heaven defend me!
Are you a man? have you a ſoul, or ſenſe?—
God be wi' you; take mine office.—O wretched fool,
That liv'ſt [5] to make thine honeſty a vice!—
O monſtrous world! Take note, take note, O world,
To be direct and honeſt, is not ſafe.—
I thank you for this profit; and, from hence.
I'll love no friend ſince [6] love breeds ſuch offence.

OTH. Nay, ſtay:—Thou ſhould'ſt be honeſt.

IAGO. I ſhould be wiſe; for honeſty's a fool,
And loſes that it works for.

OTH. By the world, [7]
I think my wife be honeſt, and think ſhe is not;
I think that thou art juſt, and think thou art not;
I'll have ſome proof: Her name, [8] that was as freſh

[3] —— *abandon all* remorſe;] All tenderneſs of nature, all pity; in which ſenſe, as Mr. Steevens has juſtly obſerved, the word was frequently uſed in Shakſpeare's time. See p. 181, n. 5. The next line ſhows it is uſed in this ſenſe here. MALONE.

[4] *Do deeds to make heaven weep,*] So, in *Meaſure for Meaſure:*

"Plays ſuch fantaſtick tricks before high heaven
"*As make the angels weep.*" STEEVENS.

[5] *That* liv'ſt—] Thus the quarto. The folio—that *lov'ſt*—. STEEVENS.

[6] ——*ſince*—] Thus the quarto. The folio—*ſith*, an antiquated word, with the ſame meaning. It occurs again in p. 176, l. 2. STEEVENS.

[7] *By the world*, &c.] This ſpeech is not in the firſt edition. POPE.

[8] —— Her *name*, &c.] The folio, where alone this ſpeech is

As Dian's viſage, is now begrim'd and black
As mine own face.—If there be cords, or knives,
Poiſon, or fire, or ſuffocating ſtreams,
I'll not endure it.[9]—Would, I were ſatisfied!

IAGO. I ſee, ſir, you are eaten up with paſſion:
I do repent me, that I put it to you.
You would be ſatisfied?

OTH. Would? nay, I will.

IAGO. And may: But, how? how ſatisfied, my lord?
Would you, the ſuperviſor, groſsly gape on?

found—*My* name. Mr. Pope and all the ſubſequent editors read—*Her* name: but this, like a thouſand other changes introduced by the ſame editor, was made without either authority or neceſſity. Shakſpeare undoubtedly might have written—*Her* name; but the word which the old copy furniſhes, affords alſo good ſenſe. Othello's name or reputation, according to the uſual unjuſt determination of the world, would be ſullied by the infidelity of his wife. Beſides, how could either tranſcriber or printer have ſubſtituted *My* for *Her*?
MALONE.

I have adopted Mr. Pope's emendation, which, in my judgement, is abſolutely neceſſary.

Othello would ſcarce have ſaid—"*My* name," and immediately after—"*mine own* face." The words—"*mine own*," very plainly point out that an oppoſition was deſigned between the once unſullied reputation of Deſdemona, and the blackneſs of his own countenance. The ſame thought occurs in *Titus Andronicus*:

"——— your ſwart Cimmerian
"Doth make *your* honour of *his* body's hue."

I may add—Would a *man* have compared his own reputation to the face of a *goddeſs*?

The query with which Mr. Malone's note concludes, is eaſily anſwered. In three late proof ſheets of this work, a couple of the moſt accurate compoſitors in general, had ſubſtituted *palace*, *leſs*, and *catch*, inſtead of—*tragedy*, *more*, and *enſnare*. STEEVENS.

[9] ——— *If there be cords, or knives,*
Poiſon, or fire, or ſuffocating ſtreams,
I'll not endure it.] So, in *Pericles*:
"*If fires be hot, knives ſharp, or waters deep,*
"Untied I ſtill my virgin knot will keep." MALONE.

Behold her tupp'd?[2]
OTH. Death and damnation! O!
IAGO. It were a tedious difficulty, I think,
To bring them to that proſpect: Damn them then,
If ever mortal eyes do ſee them bolſter,
More than their own! What then? how then?
What ſhall I ſay? Where's ſatisfaction?
It is impoſſible, you ſhould ſee this,
Where they as prime as goats,[3] as hot as monkeys,
As falt as wolves in pride, and fools as groſs
As ignorance made drunk. But yet, I ſay,
If imputation, and ſtrong cirumſtances,—
Which lead directly to the door of truth,—
Will give you ſatisfaction, you may have it.
OTH. Give me a living reaſon[4] ſhe's diſloyal.

[2] *Behold her* tupp'd?] A ram in Staffordſhire and ſome other counties is called a *tup*. So, in the firſt act:

" ——— an old black ram
" Is *tupping* your white ewe."

The old copies have—*topp'd*. Mr. Theobald made the correction. MALONE.

[3] *Were they as* prime *as goats,*] *Prime* is *prompt*, from the Celtick or Britiſh *prim*. HANMER.

From *prim*, forward; French. RITSON.

So, in *The Vow-breaker, or the faire Maide of Clifton*, 1636:

" More *prime* than goats or monkies in their prides."

Again, in Churchyard's *Dreame*, 1593:

" Colde fortune may torment me ſore,
" And ſo may ſhifts ſome time:
" Not hatred troubles men much more
" Than Venus in her *prime*." STEEVENS.

[4] *Give me a* living *reaſon*—] *Living*, for ſpeaking, manifeſt. WARBURTON.

Give me a living *reaſon* that *ſhe's diſloyal.*] Thus the quarto, 1622. The folio omits the word *that*, probably for the ſake of the metre; but our poet often uſes ſuch words as *reaſon*, as a monoſyllable. MALONE.

IAGO. I do not like the office:
But, ſith I am enter'd in this cauſe ſo far,—
Prick'd to it by fooliſh honeſty and love,—
I will go on. I lay with Caſſio lately;
And, being troubled with a raging tooth,
I could not ſleep.
There are a kind of men ſo looſe of ſoul,
That in their ſleeps will mutter their affairs;
One of this kind is Caſſio:
In ſleep I heard him ſay,—*Sweet Deſdemona,*
Let us be wary, let us hide our loves!
And then, ſir, would he gripe, and wring my hand,
Cry,—O, *ſweet creature!* and then kiſs me hard,
As if he pluck'd up kiſſes by the roots,
That grew upon my lips: then lay'd his leg
Over my thigh, and ſigh'd, and kiſs'd; and then
Cry'd,[5]—*Curſed fate! that gave thee to the Moor!*

OTH. O monſtrous! monſtrous!

IAGO. Nay, this was but his dream.

OTH. But this denoted a foregone concluſion;[6]

How ſuch words as *reaſon* can be pronounced as *monoſyllables*, I am yet to learn. STEEVENS.

A *living* reaſon is a reaſon founded on fact and experience, not on ſurmiſe or conjecture: a reaſon that convinces the underſtanding as perfectly as if the fact were exhibited *to the life*. MALONE.

What Othello here demands is *actual* proof, ariſing from ſome poſitive FACT. HENLEY.

[6] —— *and ſigh*'d, *and kiſs*'d; *and then*
Cry'd,] Thus the quarto, 1622. The folio reads:
" —————— then lay'd his leg o'er my thigh,
" And *ſigh*, and *kiſs*, and then *cry*, curſed fate," &c.
The omiſſion of the perſonal pronoun before *lay'd* is much in our author's manner. See Vol. XX. p. 375, n. 6. MALONE.

[6] —— *a foregone* concluſion;] *Concluſion*, for fact.
WARBURTON.

A *concluſion* in Shakſpeare's time meant an experiment or trial. See Vol. XVIII. p. 447, n. 8. MALONE.

'Tis a ſhrewd doubt, though it be but a dream.[7]
IAGO. And this may help to thicken other proofs,
That do demonſtrate thinly.
OTH. I'll tear her all to pieces.
IAGO. Nay, but be wiſe: yet we ſee nothing done;[8]
She may be honeſt yet. Tell me but this,—
Have you not ſometimes ſeen a handkerchief,
Spotted with ſtrawberries, in your wife's hand?
OTH. I gave her ſuch a one; 'twas my firſt gift.
IAGO. I know not that: but ſuch a handkerchief,
(I am ſure, it was your wife's,) did I to-day
See Caſſio wipe his beard with.
OTH. If it be that,—
IAGO. If it be that, or any that was hers,[9]
It ſpeaks againſt her, with the other proofs.
OTH. O, that the ſlave had forty thouſand lives!
One is too poor, too weak for my revenge!
Now do I ſee 'tis true.[2]—Look here, Iago;

[7] *'Tis a ſhrewd doubt*, &c.] The old quarto gives this line, with the two following, to Iago; and rightly. WARBURTON.

In the folio this line is given to Othello. MALONE.

I think it more naturally ſpoken by Othello, who, by dwelling ſo long upon the proof, encouraged Iago to enforce it. JOHNSON.

[8] ——*yet we ſee nothing done;*] This is an oblique and ſecret mock at Othello's ſaying,—*Give me the ocular proof.* WARBURTON.

[9] —— that *was hers,*] The only authentick copies, the quarto, 1622, and the folio, read—or any, *it* was hers. For the emendation I am anſwerable. The miſtake probably aroſe from *yt* only being written in the manuſcript. The modern editors, following an amendment made by the editor of the ſecond folio, read—*if 'twas* her's. MALONE.

I prefer Mr. Malone's correction to that of the ſecond folio, though the latter gives ſenſe where it was certainly wanting.
STEEVENS.

[2] *Now do I ſee 'tis* true.] The old quarto reads:
Now do I ſee 'tis time.

All my fond love thus do I blow to heaven:[3]
'Tis gone.—
Arise, black vengeance, from thy hollow cell![4]

And this is Shakſpeare's, and has in it much more force and ſolemnity, and preparation for what follows: as alluding to what he had ſaid before:

" ——— No, Iago!
" I'll *ſee* before I doubt, when I doubt, prove;
" And, on the proof, there is no more but this,
" *Away at once with love* or jealouſy."

This *time* was now come. WARBURTON.

[3] *All my fond love thus do* I blow to heaven:] So, in Marlowe's *Luſt's Dominion*, 1657:

" Are theſe your fears? thus *blow them into air.*" MALONE.

Marlowe's idea was perhaps caught from Horace:

" Tradam protervis in mare Creticum
" Portare ventis." STEEVENS.

[4] —— *from thy* hollow cell!] Thus the quarto, 1622. The folio reads—from the *hollow hell*. *Hollow*, Dr. Warburton conſiders as " a poor unmeaning epithet." MALONE.

I do not perceive that the epithet *hollow* is at all unmeaning, when applied to hell, as it gives the idea of what Milton calls,

" ——— the void profound
" Of uneſſential night."

The ſame phraſe indeed occurs in Jaſper Heywood's tranſlation of Seneca's *Thyeſtes*, 1560:

" Where moſt prodigious ugly things the *hollow hell* doth hide."

Again, in *Goulart's Admirable Hiſtories*, 1607, p. 626: " — caſt headlong into places under-ground that were wonderful *hollow*—— where he had ſeen the perſons of the wicked, their puniſhments" &c. STEEVENS.

Again, in *Paradiſe Loſt*, B. I. v. 314, the ſame epithet and ſubject occur:

" He call'd ſo loud, that all the *hollow* deep
" Of *hell* reſounded." HOLT WHITE.

Milton was a great reader and copier of Shakſpeare, and he undoubtedly read his plays in the folio, without thinking of examining the more ancient quartos. In the firſt book of *Paradiſe Loſt*, we find—

" —— the univerſal hoſt up ſent
" A ſhout that tore *hell's concave*." MALONE.

See Vol. XXI. p. 92, n. 9. STEEVENS.

Yield up, O love, thy crown, and hearted throne,[5]
To tyrannous hate! ſwell, boſom, with thy fraught,[6]
For 'tis of aſpicks' tongues!

IAGO. Pray, be content.

OTH. O, blood, Iago, blood!

IAGO. Patience, I ſay; your mind, perhaps, may change.

OTH. Never, Iago.[7] Like to the Pontick ſea,[8]
Whoſe icy current and compulſive courſe
Ne'er feels retiring ebb,[9] but keeps due on

[5] —— hearted *throne*,] *Hearted* throne, is the heart on which thou waſt *enthroned*. JOHNSON.

So, in *Twelfth Night*:

"It gives a very echo to the *ſeat*,
"Where love is *thron'd*."

See alſo *Romeo and Juliet*, Vol. XXI. p. 215, n. 3. MALONE.

[6] —— *ſwell, boſom*, &c.] i. e. *ſwell*, becauſe the fraught is of poiſon. WARBURTON.

[7] *Never, Iago.*] From the word *Like*, to *marble heaven*, inclusively, is not found in the quarto, 1622. MALONE.

[8] —— *Like to the Pontick ſea*, &c.] This ſimile is omitted in the firſt edition: I think it ſhould be ſo, as an unnatural excurſion in this place. POPE.

Every reader will, I durſt ſay, abide by Mr. Pope's cenſure on this paſſage. When Shakſpeare grew acquainted with ſuch particulars of knowledge, he made a diſplay of them as ſoon as opportunity offered. He found this in the 2d Book and 97th Chapter of Pliny's *Natural Hiſtory*, as tranſlated by Philemon Holland, 1601: "And the ſea Pontus evermore floweth and runneth out into Propontis, but the ſea never retireth backe againe within Pontus."

Mr. Edwards, in his MSS. notes, conceives this ſimile to allude to Sir Philip Sidney's device, whoſe impreſs, Camden, in his *Remains*, ſays, was the Caſpian ſea, with this motto, *Sine refluxu*. STEEVENS.

[9] *Ne'er* feels *retiring ebb*,] The folio, where alone this paſſage is found, reads—Ne'er *keeps* retiring ebb, &c. Many ſimilar miſtakes have happened in that copy, by the compoſitor's repeating a word twice in the ſame line. So, in *Hamlet*:

"My *news* ſhall be the *news* [r. fruit] to that great feaſt."

To the Propontick, and the Helleſpont;
Even ſo my bloody thoughts, with violent pace,
Shall ne'er look back, ne'er ebb to humble love,
Till that a capable and wide revenge[2]
Swallow them up.—Now, by yond' marble heaven,[3]
In the due reverence of a ſacred vow [*Kneels.*
I here engage my words.

IAGO. Do not riſe yet.—
[*Kneels.*

Witneſs, you ever-burning lights above!
You elements that clip us round about!
Witneſs, that here Iago doth give up
The execution[4] of his wit, hands, heart,

Again, *ibidem:*

"The ſpirit, upon whoſe *ſpirit* depend and reſt," &c. inſtead of upon whoſe *weal*. The correction was made by Mr. Pope. MALONE.

[2] —— *a* capable *and wide revenge* —] *Capable* perhaps ſignifies ample, capacious. So, in *As you like it:*

"The cicatrice and *capable* impreſſure."

Again in *Pierce Pennileſſe his ſupplication to the Devil*, by Naſhe, 1592: "Then belike, quoth I, you make this word, Dæmon, a *capable* name, of Gods, of men, of devils."

It may, however, mean *judicious*. In *Hamlet* the word is often uſed in the ſenſe of *intelligent*. What Othello ſays in another place ſeems to favour this latter interpretation:

"Good; good;—the *juſtice* of it pleaſes me."

MALONE.

Capable means, I ſuppoſe, *comprehenſive*. STEEVENS.

[3] —— *by yond'* marble *heaven*,] In *Soliman and Perſeda*, 1599, I find the ſame expreſſion:

"Now by the *marble* face of the welkin," &c.

STEEVENS.

So, in Marſton's *Antonio and Mellida*, 1602:

"And pleas'd the *marble* heavens." MALONE.

[4] *The* execution —] The firſt quarto reads—*excellency*.

STEEVENS.

By *execution* Shakſpeare meant *employment* or *exerciſe*. So, in *Love's Labour's Loſt:*

To wrong'd Othello's ſervice! let him command,
And to obey ſhall be in me remorſe,
What bloody work ſoever.[5]

" Full of compariſons and wounding flouts,
" Which you on all eſtates will *execute*."
The quarto, 1622, reads—*hand*. MALONE.

Again, in *Troilus and Creſſida*:
" In felleſt manner *execute* your arms." STEEVENS.

[5] ——— *let him command,*
And to obey ſhall be in me remorſe,
What bloody work ſoever.] Iago devotes himſelf to wronged Othello, and ſays, *Let him command whatever bloody buſineſs*, and in me it ſhall be an act, not of cruelty, but *of tenderneſs, to obey him;* not of malice to others, but of *tenderneſs* for him. If this ſenſe be thought too violent, I ſee nothing better than to follow Mr. Pope's reading, as it is improved by Mr. Theobald. JOHNSON.

The quarto, 1622, has not the words—*in me*. They firſt appeared in the folio. Theobald reads—*Nor* to obey, &c.
MALONE.

Dr. Johnſon's interpretation is undoubtedly the true one; and I can only claim the merit of ſupporting his ſenſe of the word *remorſe*, i. e. *pity*, by the following inſtances.

In Lord Surrey's tranſlation of the 4th *Æneid*, Dido ſays to her ſiſter:
" Siſter, I crave thou have *remorſe* of me."

Again, in *King Edward III.* 1599, that Prince ſpeaking to the citizens of Calais:
" But for yourſelves, look you for no *remorſe*."

Again, in *Sir Clyomon Knight of the Golden Shield*, 1599:
" Who taketh no *remorſe* of womankind."

Again, in *Sir John Oldcaſtle*, 1600:
" Here ſtand I, craving no *remorſe* at all"

I could add many more inſtances, but ſhall content myſelf to obſerve that the ſentiment of Iago bears no ſmall reſemblance to that of Arviragus in *Cymbeline*:
" I'd let a pariſh of ſuch Clotens blood,
" And praiſe myſelf for charity." STEEVENS.

Before I ſaw Dr. Johnſon's edition of Shakſpeare, my opinion of this paſſage was formed, and written, and thus I underſtood it: " Let him command any bloody buſineſs, and to obey him ſhall be in me an act of pity and compaſſion for wrong'd Othello." *Remorſe* frequently ſignifies pity, mercy, compaſſion, or a tenderneſs of heart, unattended with the ſtings of a guilty conſcience. So, in

OTH. I greet thy love,
Not with vain thanks, but with acceptance bounteous,
And will upon the inſtant put thee to't:
Within theſe three days let me hear thee ſay,
That Caſſio's not alive.

IAGO. My friend is dead; 'tis done, at your requeſt:[6]
But let her live.

OTH. Damn her, lewd minx! O, damn her![7]
Come, go with me apart; I will withdraw,
To furniſh me with ſome ſwift means of death
For the fair devil. Now art thou my lieutenant.

IAGO. I am your own for ever. [*Exeunt.*

The Two Gentlemen of Verona, Act IV. ſc. iii. the crimeleſs Eglamour is called *remorſeful*. So, in *King Richard III*. Act III. ſc. vii:

" As well we know your tenderneſs of heart,
" And gentle, kind, effeminate *remorſe*."

So, in Holinſhed's *Conqueſt of Ireland*, p. 13: " —— to have *remorſe* and compaſſion upon others diſtreſſes;" and in the dedication, " to have regard and *remorſe* to your ſaid land." TOLLET.

Some of the examples quoted by Mr. Steevens I have omitted, as I think thoſe already inſerted are ſufficient to prove the meaning of the word. Mr. M. Maſon ſays, he may venture to aſſert, that Shakſpeare ſeldom if ever uſes the word in any other ſenſe. REED.

If I am not deceived, this paſſage has been entirely miſtaken. I read:

——————— *let him command,*
An' *to obey ſhall be in me remorſe,*
What bloody buſineſs ever——.

And for *if* is ſufficiently common: and Othello's impatience breaks off the ſentence; I think, with additional beauty. FARMER.

What bloody work ſoever.] So the quartos. The folio—
What bloody buſineſs ever. STEEVENS.

[6] —— at your *requeſt:*] Thus the folio. The quarto, 1622, reads—*as you* requeſt. MALONE.

[7] *O, damn her!*] Thus the quarto, 1622. Folio: O damn her, damn her. MALONE.

SCENE IV.

The ſame.

Enter DESDEMONA, EMILIA, *and* Clown.

DES. Do you know, ſirrah, where lieutenant Caſſio lies?

CLO. I dare not ſay, he lies any where.

DES. Why, man?

CLO. He is a ſoldier; and for me to ſay a ſoldier lies, is ſtabbing.

DES. Go to; Where lodges he?

CLO. To tell you [8] where he lodges, is to tell you where I lie.

DES. Can any thing be made of this?

CLO. I know not where he lodges; and for me to deviſe a lodging, and ſay—he lies here, or he lies there, were to lie in my own throat.

DES. Can you enquire him out, and be edified by report?

CLO. I will catechize the world for him; that is, make queſtions, and by them anſwer. [9]

[8] *To tell you* &c.] This and the following ſpeech are, wanting in the firſt quarto. STEEVENS.

[9] Clown. *I will catechize the world for him; that is, make queſtions, and* by *them anſwer.*] This *Clown* is a fool to ſome purpoſe. He was to go ſeek for one; he ſays, he will aſk for him, and by his own queſtions make anſwer. Without doubt we ſhould read—*and* bid *them anſwer*; i. e. the world; thoſe whom he queſtions. WARBURTON.

There is no neceſſity for changing the text. It is the clown's

DES. Seek him, bid him come hither: tell him, I have moved my lord in his behalf, and hope, all will be well.

CLO. To do this, is within the compaſs of man's wit; and therefore I will attempt the doing it.[9]

[*Exit.*

DES. Where ſhould I loſe that handkerchief, Emilia?

EMIL. I know not, madam.

DES. Believe me, I had rather have loſt my purſe

Full of cruzadoes.[2] And, but my noble Moor
Is true of mind, and made of no ſuch baſeneſs

play to wrench what is ſaid, from its proper meaning. Sir T. More hath briefly worked his character: "he plaieth the iefter, nowe with ſkoffinge, and nowe with his overthwarte woords, to prouoke all to laughter." His deſign here was to propoſe ſuch queſtions as might elicit the information ſought for from him, and therefore, BY his *queſtions* he might be enabled to *anſwer*.

HENLEY.

——and *by* them anſwer.] i. e. and by them, *when anſwered*, form my own anſwer to you. The quaintneſs of the expreſſion is in character. *By* is found both in the quarto, 1622, and the folio.

The modern editors, following a quarto of no authority, printed in 1630, read—and *make* them anſwer. MALONE.

[9] *To do this, is* within the compaſs of man's wit; *and therefore* &c.] So, in *King Lear:*

"I cannot draw a cart, nor eat wild oats;
"*If it be man's work, I'll do it.*" MALONE.

[2] —— *cruzadoes.*] A Portugueſe coin, in value three ſhillings ſterling. GREY.

So called from the croſs ſtamped upon it. JOHNSON.

The exact value of a cruzado is here of no importance, nor does it appear preciſely what it was in Shakſpeare's time. By a mercantile friend I am informed, that there are at preſent three ſorts. The imaginary one of the value of 2s. or 2s. $\frac{1}{4}$, like the Engliſh pound, is only a denomination, and not a coin. The two other ſorts are really coins, and all the three differ in value. REED.

As jealous creatures are, it were enough
To put him to ill thinking.

EMIL. Is he not jealous?

DES. Who, he? I think, the ſun, where he was born,
Drew all ſuch humours from him.

EMIL. Look, where he comes.

DES. I will not leave him now, till Caſſio
Be call'd to him.[3] — How is't with you, my lord?

Enter OTHELLO.

OTH. Well, my good lady: — [*Aſide.*] O, hardneſs to diſſemble! —
How do you, Deſdemona?

DES. Well, my good lord.

OTH. Give me your hand: This hand is moiſt, my lady.

DES. It yet has felt no age, nor known no ſorrow.

OTH. This argues fruitfulneſs, and liberal heart; —
Hot, hot, and moiſt:[4] This hand of yours requires
A ſequeſter from liberty, faſting and prayer,

[3] —— till *Caſſio*
Be call'd to him.] Thus the folio. The quarto, 1622, reads — *Let* Caſſio be call'd to him. MALONE.

[4] *Hot, hot, and moiſt:*] Ben Jonſon ſeems to have attempted a ridicule on this paſſage, in *Every Man out of his Humour*, Act V. ſc. ii. where Sogliardo ſays to Saviolina: "How does my ſweet lady? *hot and moiſt?* beautiful and luſty?" STEEVENS.

Ben Jonſon was ready enough on all occaſions to depreciate and ridicule our author, but in the preſent inſtance, I believe, he muſt be acquitted; for *Every Man out of his Humour* was printed in 1600, and written probably in the preceding year; at which time, we are almoſt certain that *Othello* had not been exhibited.
MALONE.

Much caſtigation, exerciſe devout;[4]
For here's a young and ſweating devil here,
That commonly rebels. 'Tis a good hand,
A frank one.

DES. You may, indeed, ſay ſo;
For 'twas that hand that gave away my heart.

OTH. A liberal hand: The hearts, of old, gave hands;
But our new heraldry is —hands, not hearts.[5]

[4] —— exerciſe *devout;*] *Exerciſe* was the religious term. Henry the ſeventh (ſays Bacon) "had the fortune of a true *chriſtian* as well as of a great king, in living *exerciſed*, and dying repentant."
So, Lord Haſtings in *King Richard III.* ſays to a prieſt:
"I am in debt for your laſt *exerciſe*."
See Vol. XV. p. 366, n. 7. MALONE.

[5] —— *The hearts, of old, gave* hands;
But our new heraldry *is* — hands, *not* hearts.] It is evident that the firſt line ſhould be read thus:
The *hands* of old gave *hearts*;
otherwiſe it would be no reply to the preceding words,
"For 'twas that *hand* that gave away my *heart*."
Not ſo, ſays her huſband: *The hands of old indeed gave hearts; but the cuſtom now is to give hands without hearts.* The expreſſion of *new heraldry* was a ſatirical alluſion to the times. Soon after King James the Firſt came to the crown, he created the new dignity of baronets for money. Amongſt their other prerogatives of honour, they had an addition to their paternal *arms*, of a hand *gules* in an eſcutcheon *argent*. And we are not to doubt but that this was the *new heraldry* alluded to by our author: by which he inſinuates, that ſome then created had *hands* indeed, but not *hearts;* that is, *money* to pay for the *creation*, but no *virtue* to purchaſe the *honour*. But the fineſt part of the poet's addreſs in this alluſion, is the compliment he pays to his old miſtreſs Elizabeth. For James's pretence for raiſing money by this creation, was the reduction of Ulſter, and other parts of Ireland; the memory of which he would perpetuate by that addition to their arms, it being the arms of Ulſter. Now the method uſed by Elizabeth in the reduction of that kingdom was ſo different from this, the dignities ſhe conferred being on thoſe who employed their *ſteel*, and not their *gold* in this ſervice, that nothing could add more to her glory, than the being compared to her ſucceſſor in this point of view: nor was it uncommon for the dramatick poets of that time to ſatirize the ignominy of James's reign.

DES. I cannot ſpeak of this. Come now your promiſe.

So Fletcher, in *The Fair Maid of the Inn.* One ſays, *I will ſend thee to Amboyna in the Eaſt Indies for pepper.* The other replies, *To Amboyna? ſo I might be pepper'd.* Again, in the ſame play, a ſailor ſays, *Deſpiſe not this pitch'd canvas, the time was, we have known them lined with Spaniſh ducats.* WARBURTON,

The hiſtorical obſervation is very judicious and acute, but of the emendation there is no need. She ſays, that her hand gave away *her heart.* He goes on with his ſuſpicion, and the hand which he had before called *frank*, he now terms *liberal;* then proceeds to remark, that *the hand was formerly given by the heart;* but now it neither gives it, nor is given by it. JOHNSON.

I think, with Dr. Warburton, that the new order of baronets is here again alluded to. See *The Merry Wives of Windſor*, Vol. V. p. 356, and Spelman's Epigram there cited:

" ——— florentis nomen honoris
" Indicat in clypei fronte cruenta manus.
" Non quod ſævi aliquid, aut ſtricto fortiter enſe
" Hoſtibus occiſis geſſerit iſte cohors." BLACKSTONE.

The reader will not find the epigram alluded to by Sir William Blackſtone, in the page to which he has referred [in my edition], for I have omitted that part of his note, (an omiſſion of which I have there given notice,) becauſe it appeared to me extremely improbable that any paſſage in that play ſhould allude to an event that did not take place till 1611. The omitted words I add here, (diſtinguiſhing them by Italick characters,) as they may appear to add weight to his opinion and that of Dr. Warburton.

" *I ſuſpect this is an oblique reflection on the prodigality of James the firſt in beſtowing theſe honours, and erecting a new order of knighthood called baronets; which few of the ancient gentry would condeſcend to accept. See Sir Henry Spelman's epigram on them,* GLOSS. *p.* 76, *which ends thus:*

" ——— *dum cauponare recuſant*
" *Ex verâ geniti nobilitate viri;*
" *Interea è caulis hic prorepit, ille tabernis,*
" *Et modo ſit dominus, qui modo ſervus erat.*

See another ſtroke at them in Othello." MALONE.

My reſpect for the ſentiments of Sir William Blackſtone might have induced me to print both them, and the epigram referred to, in both places, even if the preceding remark of Mr. Malone had not, in this ſecond inſtance, afforded them an apt introduction.

STEEVENS.

—— *our new* heraldry, &c.] I believe this to be only a figura-

OTH. What promiſe, chuck?

tive expreſſion, without the leaſt reference to king James's creation of baronets. The abſurdity of making Othello ſo familiar with Britiſh heraldry, the utter want of conſiſtency as well as policy in any ſneer of Shakſpeare at the badge of honours inſtituted by a Prince whom on all other occaſions he was ſolicitous to flatter, and at whoſe court this very piece was acted in 1613, moſt ſtrongly incline me to queſtion the propriety of Dr. Warburton's hiſtorical explanation. STEEVENS.

To almoſt every ſentence of Dr. Warburton's note, an objection may be taken; but I have preſerved it as a ſpecimen of this commentator's manner.

It is not true that king James created the order of baronets *ſoon* after he came to the throne. It was created in the year 1611.—The conceit that by the word *hearts* the poet meant to allude to the gallantry of the reign of Elizabeth, in which men diſtinguiſhed themſelves by their *ſteel*, and that by *hands* thoſe courtiers were pointed at, who ſerved her inglorious ſucceſſor only by their *gold*, is too fanciful to deſerve an anſwer.

Thus Dr. Warburton's note ſtood as it appeared originally in Theobald's edition; but in his own, by way of confirmation of his notion, we are told, that "it was not uncommon for the ſatirical poets of that time to ſatiriſe the ignominy of James's reign;" and for this aſſertion we are referred to Fletcher's *Fair Maid of the Inn*. But, unluckily, it appears from the office-book of Sir Henry Herbert, a Mſ. of which an account is given in Vol. III. that Fletcher's plays were generally performed at court ſoon after they were firſt exhibited at the theatre, and we may be aſſured that he would not venture to offend his courtly auditors. *The Fair Maid of the Inn*, indeed, never was performed before King James, being the laſt play but one that Fletcher wrote, and not produced till the 22d of Jan. 1625-6, after the death both of its author and king James; but when it was written, he muſt, from the circumſtances already mentioned, have had the court before his eyes.

In various parts of our poet's works he has alluded to the cuſtom of plighting troth by the union of hands.

So, in *Hamlet*:

"Since love our *hearts*, and *Hymen* did our *hands*
"Unite co-mutual in moſt ſacred bands."

Again, in *The Tempeſt*, which was probably written at no great diſtance of time from the play before us:

"*Mir.* My huſband then?
"*Fer.* Ay, with a heart as willing
"As bondage e'er of freedom. Here's my *hand*.
"*Mir.* And mine, with my *heart* in't."

DES. I have ſent to bid Caſſio come ſpeak with
you.
OTH. I have a ſalt and ſullen rheum[6] offends me;
Lend me thy handkerchief.
DES. Here, my lord.
OTH. That which I gave you.
DES. I have it not about me.
OTH. Not?
DES. No, indeed, my lord.
OTH. That is a fault:
That handkerchief
Did an Egyptian to my mother give;[7]

The hearts of old, ſays Othello, dictated the union of *hands*, which formerly were joined with *the hearts* of the parties *in them*; but in our modern marriages, *hands* alone are united, without *hearts*. Such evidently is the plain meaning of the words. I do not, however, undertake to maintain that the poet, when he uſed the word *heraldry*, had not the new order of baronets in his thoughts, without intending any ſatirical alluſion. MALONE.

[6] —— *ſalt and* ſullen *rheum* ——] Thus the quarto, 1622. The folio, for *ſullen*, has *ſorry*. MALONE.

Sullen, that is, a *rheum obſtinately troubleſome*. I think this beter. JOHNSON.

[7] *That handkerchief*
Did an Egyptian to my mother give;] In the account of this tremendous handkerchief, are ſome particulars, which lead me to think that here is an alluſion to a fact, heightened by poetical imagery. It is the practice in the eaſtern regions, for perſons of both ſexes to carry handkerchiefs very curiouſly wrought. In the MS. papers of Sir John Chardin, that great oriental traveller, is a paſſage which fully deſcribes the cuſtom. "The mode of wrought handkerchiefs (ſays this learned enquirer) is general in Arabia, in Syria, in Paleſtine, and generally in all the Turkiſh empire. They are wrought with a needle, and it is the amuſement of the fair ſex there, as among us the making tapeſtry and lace. The young women make them for their fathers, their brothers, and by way of preparation before hand for their ſpouſes, beſtowing them as favours on their lovers. They have them almoſt conſtantly in their hands in thoſe warm countries, to wipe off ſweat." But whether this

She was a charmer,[9] and could almoſt read
The thoughts of people: ſhe told her, while ſhe kept it,
'Twould make her amiable, and ſubdue my father
Entirely to her love; but if ſhe loſt it,
Or made a gift of it, my father's eye
Should hold her loathly, and his ſpirits ſhould hunt
After new fancies: She, dying, gave it me;
And bid me, when my fate would have me wive,
To give it her. I did ſo: and take heed oſ't,
Make it a darling like your precious eye;
To loſe or give't away,[2] were ſuch perdition,
As nothing elſe could match.

DES. Is it poſſible?

circumſtance ever came to Shakſpeare's knowledge, and gave riſe to the incident, I am not able to determine. WHALLEY.

Shakſpeare found in Cinthio's novel the incident of Deſdemona's loſing a handkerchief finely wrought in Moriſco work, which had been preſented to her by her huſband, or rather of its being ſtolen from her by the villain who afterwards by his machinations robbed her of her life. The eaſtern cuſtom of brides preſenting ſuch gifts to their huſbands, certainly did not *give riſe* to the incident on which this tragedy turns, though Shakſpeare ſhould ſeem to have been apprized of it. However the preceding note is retained as illuſtrative of the paſſage before us. MALONE.

[9] *She was a* charmer,] In *Deut.* xviii. 11. there is an injunction, "Let none be found among you that is a *charmer*." In *Perkins's Diſcourſe of the Damned Art of Witchcraft*, 8vo. 1610, it is ſaid that "Inchantment is the working of wonders by a *charme;*" and a *charm* is afterwards defined, "a ſpell or verſe, conſiſting of ſtrange words, uſed as a ſigne or watchword to the Devil to cauſe him to worke wonders." In this Diſcourſe is an enumeration of the wonders done by inchanters, as raiſing ſtorms and tempeſts, &c. and at the concluſion it is ſaid, "—— by witches we underſtand not thoſe only which kill and torment, but all diviners, *charmers*, jugglers, all wizzards, commonly called wiſe men and wiſe women; yea, whoſoever do any thing (knowing what they do) which cannot be effected by nature or art." REED.

[2] *To* loſe *or giv't away*,] Thus the quarto, 1622. The folio — To loſe't &c. STEEVENS.

OTH. 'Tis true: there's magick in the web of it:
A ſibyl,[3] that had number'd in the world
The ſun to make[4] two hundred compaſſes,
In her prophetick fury ſew'd the work:
The worms were hallow'd, that did breed the ſilk;
And it was dy'd in mummy,[5] which the ſkilful
Conſerv'd of maidens' hearts.[6]

[3] *A ſibyl*, &c.] This circumſtance perhaps is imitated by Ben Jonſon in *The Sad Shepherd:*

" A Gypſan lady, and a right beldame,
" Wrought it by moonſhine for me, and ſtar-light," &c.

STEEVENS.

[4] —— *number'd* ——
The ſun to make *&c.*] Thus the quarto, 1622. The folio — to *courſe.* STEEVENS.

That is, numbered the ſun's courſes: badly expreſſed. WARBURTON.

The expreſſion is not very infrequent: we ſay, *I counted the clock to ſtrike four;* ſo ſhe *number'd* the ſun *to courſe*, to run *two hundred compaſſes*, two hundred annual circuits. JOHNSON.

I have preferred the original reading, becauſe we have in *Hamlet:*

" When yon ſame ſtar, that's eaſtward from the pole,
" Had *made* his *courſe*, to illume that part of heaven."

MALONE.

[5] *And it was dy'd in* mummy,] The balſamick liquor running from *mummies* was formerly celebrated for its anti-epileptick virtues. We are now wiſe enough to know, that the qualities aſcribed to it are all imaginary; and yet this fanciful medicine ſtill holds a place in the principal ſhops where drugs are ſold. So, in *The Bird in a Cage*, by Shirley, 1633.

" —— make *mummy* of my fleſh, and ſell me to the apothecaries."

Again, in *The Honeſt Lawyer*, 1616:

" That I might tear their fleſh in mammocks, raiſe
" My loſſes, from their carcaſes turn'd *mummy*."

Mummy, however, is ſtill much coveted by painters, as a tranſparent brown colour that throws a warmth into their ſhadows. STEEVENS.

[6] —— which *the ſkilful*
Conſerv'd of maidens' hearts.] Thus the folio. The quarto reads:
—— with *the ſkilful*
Conſerves, &c. STEEVENS.

DES. Indeed! is't true?
OTH. Moſt veritable; therefore look to't well.
DES. Then 'would to heaven, that I had never ſeen it.
OTH. Ha! wherefore?
DES. Why do you ſpeak ſo ſtartingly and raſh?[6]
OTH. Is't loſt? is't gone? ſpeak, is it out of the way?
DES. Heaven bleſs us!
OTH. Say you?
DES. It is not loſt; But what an if it were?
OTH. Ha!
DES. I ſay, it is not loſt.
OTH. Fetch't, let me ſee it.
DES. Why, ſo I can, ſir, but I will not now;
This is a trick, to put me from my ſuit!
I pray, let Caſſio be receiv'd again.
OTH. Fetch me that handkerchief: my mind miſgives.
DES. Come, come;
You'll never meet a more ſufficient man.
OTH. The handkerchief, —
DES. I pray, talk me of Caſſio.[7]
OTH. The handkerchief, —
DES. A man that, all his time,
Hath founded his good fortune on your love;
Shar'd dangers with you; —
OTH. The handkerchief, —

[6] —— *raſh?*] is *vehement, violent.* JOHNSON.

[7] *I pray, talk me of Caſſio.*] This and the following ſhort ſpeech are omitted in all ancient editions but the firſt quarto. STEEVENS.

DES. In ſooth,
You are to blame.
OTH. Away! [*Exit* OTHELLO.
EMIL. Is not this man jealous?
DES. I ne'er ſaw this before.
Sure, there's ſome wonder in this handkerchief:
I am moſt unhappy in the loſs of it.
EMIL. 'Tis not a year or two ſhows us a man:[8]
They are all but ſtomachs, and we all but food;
They eat us hungerly, and when they are full,
They belch us. Look you! Caſſio, and my huſband.

Enter IAGO *and* CASSIO.

IAGO. There is no other way; 'tis ſhe muſt do't;
And, lo, the happineſs! go, and impórtune her.
DES. How now, good Caſſio? what's the news with you?

[8] *'Tis not a year or two ſhows us a man:*] From this line it may be conjectured, that the author intended the action of this play to be conſidered as longer than is marked by any note of time. Since their arrival at Cyprus, to which they were hurried on their wedding-night, the fable ſeems to have been in one continual progreſs, nor can I ſee any vacuity into which a *year or two*, or even a month or two, could be put. On the night of Othello's arrival, a feaſt was proclaimed; at that feaſt Caſſio was degraded, and immediately applies to Deſdemona to get him reſtored. Iago, indeed adviſes Othello to hold him off awhile, but there is no reaſon to think, that he has been held off long. A little longer interval would increaſe the probability of the ſtory, though it might violate the rules of the drama. See Act V. ſc. ii. JOHNSON.

This line has no reference to the duration of the action of this play, or to the length of time that Deſdemona had been married. What Emilia ſays, is a ſort of proverbial remark, of general application, where a definite time is put for an indefinite. Beſides, there is no neceſſity for fixing the commencement of Emilia's *year or two*, to the time of the marriage or the opening of the piece. She would with more propriety refer to the beginning of the acquaintance and intimacy between the married couple, which might extend beyond that period. STEEVENS.

CAS. Madam, my former ſuit: I do beſeech you,
That, by your virtuous means, I may again
Exiſt, and be a member of his love,
Whom I, with all the duty of my heart,[9]
Entirely honour; I would not be delay'd:
If my offence be of ſuch mortal kind,
That neither ſervice paſt, nor preſent ſorrows,
Nor purpos'd merit in futurity,
Can ranſom me into his love again,
But to know ſo muſt be my benefit;[2]
So ſhall I clothe me in a forc'd content,
And ſhut myſelf up in ſome other courſe,
To fortune's alms.[3]

[9] —— *the* duty *of my heart*,] The elder quarto reads,
——— *the* duty *of my heart*,——.
The author uſed the more proper word, and then changed it I ſuppoſe, for faſhionable diction; ["the *office* of my heart," the reading of the folio;] but, as faſhion is a very weak protectreſs, the old word is now ready to reſume its place. JOHNSON.

A careful compariſon of the quartos and folio inclines me to believe that many of the variations which are found in the later copy, did not come from the pen of Shakſpeare. See Vol. XXII. p. 314, n. 4. That *duty* was the word intended here, is highly probable from other paſſages in his works. So, in his 26th *Sonnet*:

"Lord of my *love*, to whom in vaſſalage
"Thy merit has my *duty* ſtrongly knit."

Again, in his Dedication of *Lucrece*, to Lord Southampton: "Were my worth greater, my *duty* would ſhew greater; mean time, as it is, it is bound to your lordſhip." MALONE.

Office may be the true reading. So, in *Antony and Cleopatra*:

"—— his goodly eyes—now turn
"The *office* and devotion of their view," &c. STEEVENS.

[2] *But to know ſo muſt be my benefit;*]

"Si nequeo placidas affari Cæſaris aures,
"Saltem aliquis veniat, qui mihi dicat, abi." JOHNSON.

[3] *And* ſhut *myſelf up in ſome other courſe,*
To fortune's alms.] *Shoot* is the reading of one of the early quartos. The folio, and all the modern editions, have—
And ſhut *myſelf up*——. JOHNSON.

I cannot help thinking this reading to be the true one. The

DES. Alas! thrice-gentle Caſſio,

idea ſeems taken from the confinement of a monaſtick life. The words, *forc'd content*, help to couſirm the ſuppoſition. The meaning will therefore be, "I will put on a conſtrained appearance of being contented, and ſhut myſelf up in a different courſe of life, no longer to depend on my own efforts, but to wait for relief from the accidental hand of charity."

Shakſpeare uſes the ſame expreſſion in *Macbeth*:

" ——— and *ſhut up*
" In meaſureleſs content."

Again, in *All's well that ends well*:

" Whoſe baſeſt ſtars do *ſhut us up* in wiſhes."

STEEVENS.

The quarto, 1622, reads—And *ſhoot* myſelf &c. I think, with Mr. Steevens, that it was a corruption, and that the reading of the folio is the true one.

Hanmer reads:

And ſhoot *myſelf* upon *ſome other courſe*,
To fortune's alms.

To fortune's alms means, waiting patiently for whatever bounty fortune or chance may beſtow upon me.

We have the ſame uncommon phraſe in *King Lear*:

" ——— Let your ſtudy
" Be to content your lord, who hath receiv'd you
" *At fortune's alms.*" MALONE.

I cannot agree with Steevens in approving of the preſent reading, nor of courſe, in his explanation of this paſſage, but think the quarto right, which reads *ſhoot* inſtead of *ſhut*.—To ſay that a man will ſhut himſelf up in a courſe of life, is language ſuch as Shakſpeare would never make uſe of, even in his moſt whimſical or licentious moments.

One of the meanings of the verb *to ſhoot*, is to *puſh ſuddenly*, or to *puſh forward*; and in that ſenſe it is uſed in this place. Caſſio means to ſay, that if he finds he has no chance of regaining the favour of the general, he will puſh forward into ſome other line of life, and ſeek his fortune; but I think it probable we ought to read:

And ſhoot *myſelf* upon *ſome other courſe*,

inſtead of *up in* ſome other courſe. M. MASON.

Mr. M. Maſon's explanation is a very forced one.—It appears from the information of Iago, that Caſſio had not long been a ſoldier. Before Othello promoted him, for his good offices in reſpect to Deſdemona, he was "a great arithmetician, a counter-caſter;" and now, being diſcarded from the military line, he pur-

My advocation is not now in tune;
My lord is not my lord; nor ſhould I know him,
Were he in favour,[4] as in humour, alter'd.
So help me every ſpirit ſanctified,
As I have ſpoken for you all my beſt;
And ſtood within the blank of his diſpleaſure,[5]
For my free ſpeech! You muſt a while be patient:
What I can do, I will; and more I will,
Than for myſelf I dare: let that ſuffice you.

IAGO. Is my lord angry?

EMIL. He went hence but now,
And, certainly, in ſtrange unquietneſs.

IAGO. Can he be angry? I have ſeen the cannon,
When it hath blown his ranks into the air;[6]
And, like the devil, from his very arm
Puff'd his own brother;—And can he be angry?
Something of moment, then: I will go meet him;
There's matter in't indeed, if he be angry.

DES. I pr'ythee, do ſo.—Something, ſure, of ſtate,— [*Exit* IAGO.
Either from Venice; or ſome unhatch'd practice,[7]
Made démonſtrable here in Cyprus to him,—

poſes to *confine* or *ſhut himſelf up*, as he formerly had, within the limits of a new profeſſion. HENLEY.

[4] —— *in* favour,] In *look*, in *countenance*. JOHNSON.

See p. 74, n. 5. STEEVENS.

[5] —— *within the blank of his diſpleaſure*,] Within the *ſhot* of his anger. JOHNSON.

See Vol. XXII. p. 245, n. 3. STEEVENS.

[6] —— *I have ſeen the cannon,*
When it hath blown &c.] In Iago's ſpeech ſomething is ſuppreſſed. He means to ſay, I have ſeen his ranks blown into the air, and his own brother puff'd from his ſide,—*and mean while have ſeen him quite cool and unruffled*. And can he now be angry? MALONE.

[7] —— *ſome unhatch'd practice*,] Some treaſon that has not taken effect. JOHNSON.

Hath puddled his clear ſpirit: and, in ſuch caſes,
Men's natures wrangle with inferior things,
Though great ones are their object. 'Tis even ſo;
For let our finger ach, and it indues
Our other healthful members ev'n to that ſenſe
Of pain: [8] Nay, we muſt think, men are not gods;
Nor of them look for ſuch obſervances
As fit the bridal.[9]—Beſhrew me much, Emilia.
I was (unhandſome warrior as I am,[2])
Arraigning his unkindneſs with my ſoul;
But now I find, I had ſuborn'd the witneſs,
And he's indited falſely.

EMIL. Pray heaven, it be ſtate matters, as you think;

[8] *For let our finger ach, and it* indues
Our other healthful members ev'n to that ſenſe
Of pain:] I believe it ſhould be rather, Subdues *our other healthful members to* a *ſenſe of pain.* JOHNSON.

Dr. Johnſon's conjecture may be ſupported by a paſſage in one of Deſdemona's ſpeeches to the Senate:

" —— my heart's *ſubdued*
" *Even to* the very quality of my lord."

Again in p. 190:

" —— and *ſubdue* my father
" Entirely *to* her love." STEEVENS.

To *indue* appears to have ſignified in Shakſpeare's time, to *tinCture*, or *embrue*, and is ſo uſed here. See Vol. XXII. p. 296, n. 7.

The words — *'Tis even ſo*, relate to what Deſdemona has juſt conjectured. " *This is certainly the caſe;* ſome ſtate affair has diſturbed him." MALONE.

How a member is to be *tinCtured* or *embrewed to* any particular ſenſation, I am glad it is not my office to explain. STEEVENS.

[9] —— *the* bridal.] i. e. the nuptial feaſt; a Saxon word. So, in *Gamelyn, or the Coke's Tale:*

" At every *bridale* he would ſing and hop." STEEVENS.

[2] —— (*unhandſome* warrior *as I am,*)] *Unhandſome warrior*, is evidently *unfair aſſailant.* JOHNSON.

See note on the ſame expreſſion, A& II. ſc. i. STEEVENS.

And on conception, nor no jealous toy,
Concerning you.

DES. Alas, the day! I never gave him cauſe.

EMIL. But jealous ſouls will not be anſwer'd ſo;
They are not ever jealous for the cauſe,
But jealous for they are jealous: 'tis a monſter,
Begot upon itſelf, born on itſelf.

DES. Heaven keep that monſter from Othello's mind!

EMIL. Lady, amen.

DES. I will go ſeek him.—Caſſio walk hereabout:
If I do find him fit, I'll move your ſuit,
And ſeek to effect it to my uttermoſt.

CAS. I humbly thank your ladyſhip.

[*Exeunt* DESDEMONA *and* EMILIA.

Enter BIANCA.

BIAN. Save you friend Caſſio!

CAS. What make you from home?
How is it with you, my moſt fair Bianca?
I'faith, ſweet love, I was coming to your houſe.

BIAN. And I was going to your lodging, Caſſio.
What! keep a week away? ſeven days and nights?
Eight ſcore eight hours? and lovers' abſent hours,
More tedious than the dial eight ſcore times?
O weary reckoning!

CAS. Pardon me, Bianca;
I have this while with leaden thoughts been preſs'd;
But I ſhall, in a more continuate time,[3]

[3] ——*in a more* continuate *time*,] Thus the folio. The quarto, 1622, has—a more *convenient* time. MALONE.

A more *continuate* time is time *leſs interrupted*, time which I can

Strike off this ſcore of abſence. Sweet Bianca,
[*Giving her* DESDEMONA's *handkerchief.*
Take me this work out.[4]
BIAN. O, Caſſio, whence came this?
This is ſome token from a newer friend.
To the felt abſence now I feel a cauſe:
Is it come to this? Well, well.
CAS. Woman, go to![5]
Throw your vile gueſſes in the devil's teeth,
From whence you have them. You are jealous now;
That this is from ſome miſtreſs, ſome remembrance:
No, in good troth, Bianca.
BIAN. Why, whoſe is it?

call more my own. It gives a more diſtinct image than *convenient.* JOHNSON.

The word occurs again in *Timon of Athens*, ſc. i:

" ——— breath'd, as it were,
" To an untirable and *continuate* goodneſs."

See Vol. XVII. p. 6, n. 5. STEEVENS.

[4] *Take me this work out.*] The meaning is not, " Pick out the work, and leave the ground plain;" but, " Copy this work in another handkerchief." JOHNSON.

So, in a comedy, by Middleton, called *Women beware of Women:*

" ——— ſhe intends
" To *take out* other works in a new ſampler."

Again, in the preface to P. Holland's Pliny, 1601: " Nicophanes [a famous painter] gave his mind wholly to antique pictures, partly to exemplifie and *take out* their patterns, after that in long continuance of time they were decaied." Again, in Sidney's *Arcadia*, Book II: " —— why doeſt thou in thy beautiful ſampler ſet ſuch a work for my deſire to *take out?* STEEVENS.

So, in Hearne's *Liber Niger Scaccarii*, Vol. II. p. 578, 581, and 585, " to *take out* the arms," means, to copy them. TOLLET.

[5] *Woman, go to!*] Old copies, unmetrically,
Go to, woman! STEEVENS.

CAS. I know not, ſweet: I found it in my chamber.
I like the work well; ere it be demanded,
(As like enough, it will,) I'd have it copied:
Take it, and do't; and leave me for this time.

BIAN. Leave you! wherefore?

CAS. I do attend here on the general;
And think it no addition, nor my wiſh,
To have him ſee me woman'd.

BIAN. Why, I pray you?[5]

CAS. Not, that I love you not.

BIAN. But that you do not love me.
I pray you, bring me on the way a little;
And ſay, if I ſhall ſee you ſoon at night.

CAS. 'Tis but a little way, that I can bring you,
For I attend here: but I'll ſee you ſoon.

BIAN. 'Tis very good; I muſt be circumſtanc'd.[6]

[*Exeunt.*

[5] *Why, I pray you?*] This and the following ſpeech are wanting in the firſt quarto. STEEVENS.

[6] —— *I muſt be circumſtanc'd.*] i. e. your civility is now grown conditional. WARBURTON.

Rather, I muſt give way to circumſtances. M. MASON.

Particular circumſtances and your own convenience have, I ſee, more weight with you than Bianca has. I muſt be poſtponed to theſe conſiderations. MALONE.

ACT IV. SCENE I.

The ſame.

Enter OTHELLO *and* IAGO.

IAGO. Will you think ſo?
OTH. Think ſo, Iago?
IAGO. What,
To kiſs in private?
OTH. An unauthoriz'd kiſs.
IAGO. Or to be naked with her friend abed,
An hour, or more, not meaning any harm?
OTH. Naked abed, Iago, and not mean harm?
It is hypocriſy againſt the devil:[7]
They that mean virtuouſly, and yet do ſo,
The devil their virtue tempts, and they tempt heaven.[8]

[7] *Naked abed, Iago, and not mean harm?*
It is hypocriſy againſt the devil:] This obſervation ſeems ſtrangely abrupt and unoccaſioned. We muſt ſuppoſe that Iago had, before they appeared in this ſcene, been applying caſes of falſe comfort to Othello; as that though the parties had been even found in bed together, there might be no harm done; it might be only for the trial of their virtue; as was reported of the Romiſh ſaint, Robert D'Arbriſſel and his nuns: To this we muſt ſuppoſe Othello here replies; and like a good proteſtant. For ſo the ſentiment does but ſuit the character of the ſpeaker, Shakſpeare little heeds how theſe ſentiments are circumſtanced. WARBURTON.

Hypocriſy againſt the devil, means hypocriſy to cheat the devil. As common hypocrites cheat men, by ſeeming good, and yet living wickedly, theſe men would cheat the devil, by giving him flattering hopes, and at laſt avoiding the crime which he thinks them ready to commit. JOHNSON.

[8] *The devil their virtue* tempts, *and they tempt heaven.*] The true

IAGO. So they do nothing, 'tis a venial slip:
But if I give my wife a handkerchief, ——
OTH. What then?
IAGO. Why, then 'tis hers, my lord; and, being hers,
She may, I think, bestow't on any man.
OTH. She is protectress of her honour too;
May she give that?
IAGO. Her honour is an essence that's not seen;
They have it very oft, that have it not:
But, for the handkerchief, ——

key to the explanation of this passage may be found in *St. Mathew*, iv. 7. The poet's idea, is, that *the devil tempts their virtues*, by stirring up their passions, and *they tempt heaven*, by placing themselves in such a situation as makes it scarcely possible to avoid falling by the gratification of them. HENLEY.

As the devil makes a trial of their virtue by often throwing temptation in their way, so they presumptuously make a trial whether the divine goodness will enable them to resist a temptation which they have voluntarily created for themselves, or abandon them to the government of their passions. MALONE.

Shakspeare had probably in view a very popular book of his time, *The Beehive of the Roman Church*. "There was an old wife, called *Julia*, which would take the young men and maides, and lay them together in a bed. And for that they should not one byte another, nor kicke backewardes with their heeles, she did lay a crucifix between them." FARMER.

More probably from Fabian's Chronicle, Part IV. ch. 141: — "Of hym [Bishop Adhelme] it is wrytten that when he was styred by his gostly enemy to the synne of the flesshe, he to do the more tormente to hym selfe and of his body, wolde holde within his bedde by him a fayre maiden, by so longe tyme as he myght say over the hole sauter, albeit that suche holynes is no artycle of saynte Bennetis lore, nor yet for dyverse inconvenyence mooste alowed by holye doctours."

Again, and yet more appositely in Bale's *Actes of Englysh Votaryes*, 1548: "This Adhelmus never refused women, but wold have them commonly both at borde and at bedde, to *mocke the devyll with*," &c. — "he layed by hym *naked* the fayrest mayde he coude get" &c. STEEVENS.

OTH. By heaven, I would moſt gladly have for-
got it: —
Thou ſaid'ſt, — O, it comes o'er my memory,
As doth the raven o'er the infected houſe,
Boding to all,[9] — he had my handkerchief.
IAGO. Ay, what of that?
OTH. That's not ſo good, now.
IAGO. What, if I had ſaid, I had ſeen him do
you wrong?
Or heard him ſay, — As knaves be ſuch abroad,
Who having, by their own importunate ſuit,
Or voluntary dotage of ſome miſtreſs,
Convinced or ſupplied them,[a] cannot chooſe

[9] *As doth the raven o'er the infected houſe,*
Boding to all,] So, in *King John*:
" —— confuſion waits,
" As doth the *raven on a ſick-fallen* breaſt, —." STEEVENS.
—— *boding to* all —] Thus all the old copies. The moderns leſs grammatically,
Boding to ill —— JOHNSON.
The raven was thought to be a conſtant attendant on a houſe, in which there was infection. So, in Marlowe's *Jew of Malta*, 1633:
" Thus like the ſad preſaging *raven*, that tolls
" The ſick man's paſſport in her hollow beak,
" And in the ſhadow of the ſilent night
" Does ſhake contagion from her ſable wing." MALONE.

[a] *Convinced or* ſupplied them,] I cannot underſtand the vulgar reading. I read — convinc'd or *ſuppled*. My emendation makes the ſenſe of the paſſage eaſy and intelligible: that there are ſome ſuch long-tongued knaves in the world, who, if they through the *force of importunity extort* a favour from their miſtreſs, or if through *her own fondneſs* they make her *pliant* to their deſires, cannot help boaſting of their ſucceſs. To *convince*, here, is not, as in the common acceptation, to make ſenſible of the truth of any thing by reaſons and arguments; but to *overcome*, *get the better of*, &c.
THEOBALD.

So, in *Macbeth*:
" —— his two chamberlains
" Will I, with wine and waſſel ſo *convince*."

But they muſt blab—

OTH. Hath he ſaid any thing?

IAGO. He hath, my lord? but be you well aſſur'd,
No more than he'll unſwear.

OTH. What hath he ſaid?

IAGO. 'Faith, that he did,—I know not what he did.[3]

OTH. What? what?

IAGO. Lie ——

OTH. With her?

IAGO. With her, on her; what you will.

OTH. Lie with her! lie on her!—We ſay, lie on her, when they belie her: Lie with her! that's fulſome.—Handkerchief,—confeſſions,—handkerchief.—To confeſs, and be hang'd[4] for his labour.

Again, in the ſame play:

" —— their malady *convinces*
" The great aſſay of art."

Dr. Farmer is of opinion that *ſupplied* has here the ſame meaning as ſupplicated. STEEVENS.

Theobald's emendation evidently hurts, inſtead of improving, the ſenſe; for what is *ſupplied*, but *convinced*, i. e. ſubdued. *Supplied* relates to the words — "voluntary dotage," as *convinced* does to "their own importunate ſuit." *Having by their importunacy* conquered *the reſiſtance of a miſtreſs, or, in compliance with her own requeſt, and in conſequence of her unſolicited fondneſs*, gratified her deſires. MALONE.

Supplied is certainly the true reading, and with a ſenſe that may be collected from the following paſſage in *Meaſure for Meaſure*:

" And did *ſupply* thee at the garden-houſe." STEEVENS.

[3] *'Faith that he did, — I know not what he did.*] I believe that the line ſhould be pointed thus:

'Faith, that he did I know not what; — he did. M. MASON.

[4] —— *To confeſs, and be hang'd* ——] This is a proverbial ſaying. It is uſed by Marlowe, in his *Jew of Malta*, 1633:

" Blame us not, but the proverb — *Confeſs, and be hang'd.*"

It occurs again, in *The Travels of the Three Engliſh Brothers*,

—First, to be hang'd, and then to confeſs:—I tremble at it. Nature would not inveſt herſelf in ſuch ſhadowing paſſion,[5] without ſome inſtruction.[6]

1607: And in one of the old collections of ſmall poems there is an epigram on it. All that remains of this ſpeech, including the words *to confeſs*, is wanting in the firſt quarto. STEEVENS.

[5] —— *ſhadowing paſſion,*] The modern editions have left out *paſſion*. JOHNSON.

[6] —— *without ſome* inſtruction.] The ſtarts and broken reflections in this ſpeech have ſomething very terrible, and ſhew the mind of the ſpeaker to be in inexpreſſible agoniss. But the words we are upon, when ſet right, have a ſublime in them that can never be enough admired. The ridiculous blunder of writing *inſtruction* for *induction* (for ſo it ſhould be read) has indeed ſunk it into arrant nonſenſe. Othello is juſt going to fall into a ſwoon; and as is common for people in that circumſtance, feels an unuſual miſt and darkneſs, accompanied with horror, coming upon him. This, with vaſt ſublimity of thought, is compared to the ſeaſon of the ſun's eclipſe, at which time the earth becomes ſhadowed by the *induction* or bringing over of the moon between it and the ſun. This being the alluſion, the reaſoning ſtands thus: "My nature could never be thus overſhadowed, and falling, as it were, into diſſolution, for no cauſe. There muſt be an *induction* of ſomething: there muſt be a real cauſe. My jealouſy cannot be merely imaginary. Ideas, *words* only, could not ſhake me thus, and raiſe all this diſorder. My jealouſy therefore muſt be grounded on matter of fact." Shakſpeare uſes this word in the ſame ſenſe, in *King Richard III:*

"A dire *induction* am I witneſs to."

Marſton ſeems to have read it thus in ſome copy, and to allude to it in theſe words of his *Fame:*

"Plots ha' you laid? *inductions* dangerous!"

WARBURTON.

This is a noble conjecture, and whether right or wrong does honour to its author. Yet I am in doubt whether there is any neceſſity of emendation. There has always prevailed in the world an opinion, that when any great calamity happens at a diſtance, notice is given of it to the ſufferer by ſome dejection or perturbation of mind, of which he diſcovers no external cauſe. This is aſcribed to that general communication of one part of the univerſe with another, which is called ſympathy and antipathy; or to the ſecret monition, *inſtruction*, and influence of a ſuperior Being, which ſuperintends the order of nature and of life. Othello ſays, *Nature*

It is not words, that ſhake me thus:—Piſh!—
Noſes, ears, and lips:[7]—Is it poſſible!—Confeſs!—
Handkerchief!—O devil!— [*Falls in a trance.*

IAGO. Work on,

could not inveſt herſelf in ſuch ſhadowing paſſion without inſtruction. *It is not words that ſhake me thus.* This paſſion, which ſpreads its clouds over me, is the effect of ſome agency more than the operation of words; it is one of thoſe notices, which men have, of unſeen calamities. JOHNSON.

Nature could not inveſt herſelf in ſuch ſhadowing paſſion without ſome inſtruction.] However ingenious Dr. Warburton's note may be, it is certainly too forced and far-fetched. Othello alludes only to Caſſio's dream, which had been invented and told him by Iago. When many confuſed and very intereſting ideas pour in upon the mind all at once, and with ſuch rapidity that it has not time to ſhape or digeſt them, if it does not relieve itſelf by tears (which we know it often does, whether for joy or grief) it produces ſtupefaction and fainting.

Othello, in broken ſentences and ſingle words, all of which have a reference to the cauſe of his jealouſy, ſhows, that all the proofs are preſent at once to his mind, which ſo over-powers it, that he falls into a trance, the natural conſequence.

SIR J. REYNOLDS.

If Othello by the words *ſhadowing paſſion* alludes to his own feelings, and not to Caſſio's dream, Dr. Warburton's interpretation, if we ſubſtitute *inſtruction* for *induction*, (which was introduced merely to uſher in the image of an eclipſe) is perhaps nearly correct. *Induction*, in Shakſpeare's time, meant introduction, or prelude, (as in the inſtance quoted from *King Richard III.*) and at no time ſignified *bringing over*, as Dr. Warburton interprets it. MALONE.

I believe the text, as it ſtands, is perfectly right, and that Othello's alluſion is to his preſent and uncommon ſenſations.

STEEVENS.

[7] Noſes, *ears, and* lips:] Othello is imagining to himſelf the familiarities which he ſuppoſes to have paſſed between Caſſio and his wife. So, in *The Winter's Tale:*

" Cheek to cheek,—meeting *noſes*—
" Kiſſing with inſide *lip*," &c.—

If this be not the meaning, we muſt ſuppoſe he is meditating a cruel puniſhment for Deſdemona and her ſuſpected paramour:

" ———— raptis
" *Auribus*, & truncas inhoneſto vulnere *nares*."

STEEVENS.

My medicine, work! Thus credulous fools are
caught;
And many worthy and chaſte dames, even thus,
All guiltleſs meet reproach. — What, ho! my lord!

Enter CASSIO.

My lord, I ſay! Othello! — How now, Caſſio?

CAS. What is the matter?

IAGO. My lord is fallen into an epilepſy;
This is his ſecond fit; he had one yeſterday.

CAS. Rub him about the temples.

IAGO. No, forbear:
The lethargy muſt have his quiet courſe:
If not, he foams at mouth; and, by and by,
Breaks out to ſavage madneſs. Look, he ſtirs:
Do you withdraw yourſelf a little while,
He will recover ſtraight; when he is gone,
I would on great occaſion ſpeak with you. —

[*Exit* CASSIO.

How is it, general? have you not hurt your head?

OTH. Doſt thou mock me?

IAGO. I mock you! no, by heaven:
'Would, you would bear your fortunes like a man.

OTH. A horned man's a monſter, and a beaſt.

IAGO. There's many a beaſt then in a populous
city,
And many a civil monſter.

OTH. Did he confeſs it?

IAGO. Good ſir, be a man;
Think, every bearded fellow, that's but yok'd,
May draw with you: there's millions now alive,

That nightly lie in thoſe unproper beds,[8]
Which they dare ſwear peculiar; your caſe is better.
O, 'tis the ſpite of hell, the fiend's arch-mock,
To lip a wanton[9] in a ſecure couch,[2]
And to ſuppoſe her chaſte! No, let me know;
And, knowing what I am, I know what ſhe ſhall be.[3]

OTH. O, thou art wiſe; 'tis certain.

IAGO. Stand you a while apart;
Confine yourſelf but in a patient liſt.[4]

[8] —— *in thoſe* unproper *beds*,] *Unproper*, for common. WARBURTON.

So, in *The Arcadia*, by Shirley, 1640:

"Every woman ſhall be common. —
"Every woman common! what ſhall we do with all the *proper* women in *Arcadia*?
"They ſhall be common too."

Again, in Gower *De Confeſſione Amantis*, B. II. fol. —

"And in his *proper* by the lawe."

Again, in *The Maſſive*, &c. an ancient collection of epigrams and ſatires, no date:

"Roſe is a fayre, but not a *proper* woman;
"Can any creature *proper* be, that's common?"

STEEVENS.

[9] *To* lip *a wanton* ——] This phraſe occurs in *Eaſtward Hoe*, Act I:

"—— *lip* her, *lip* her, knave." REED.

[2] —— *in a* ſecure *couch*,] In a couch in which he is lulled into a falſe ſecurity and confidence in his wife's virtue. A Latin ſenſe.

So, in *The Merry Wives of Windſor*: "Though Page be a *ſecure* fool, and ſtands ſo firmly on his wife's frailty, &c.

See alſo Vol. XVI. p. 384, n. 2. MALONE.

[3] *And, knowing what I am, I know what* ſhe *ſhall be.*] Redundancy of metre, without improvement of ſenſe, inclines me to conſider the word *ſhe*, in this line, as an intruder. Iago is merely ſtating an imaginary caſe as his own. *When I know what I am* (ſays he) *I know what the reſult of that conviction ſhall be.* To whom, indeed, could the pronoun *ſhe*, grammatically, refer? STEEVENS.

[4] —— *liſt.*] *Liſt*, or *liſts*, is *barriers*, *bounds*. Keep your temper, ſays Iago, within the *bounds of patience*.

Whilſt you were here, ere while mad with your grief[5]
(A paſſion moſt unſuiting ſuch a man,)
Caſſio came hither: I ſhifted him away,
And laid good 'ſcuſe upon your ecſtaſy;
Bade him anon return, and here ſpeak with me;
The which he promis'd. Do but encave yourſelf,[6]
And mark the fleers, the gibes, and notable ſcorns,
That dwell in every region of his face;[7]
For I will make him tell the tale anew,—
Where, how, how oft, how long ago, and when

So, in *Hamlet*:

" The ocean over-peering of his *liſt*,
" Eats not the flats with more impetuous haſte," &c.

COLLINS.

Again, in *King Henry V.* Act V. ſc. ii: " ——you and I cannot be confined within the weak *liſt* of a country faſhion."

Again in *King Henry IV.* P. I:

" The very *liſt*, the very utmoſt bound,
" Of all our fortunes."

Again, in *All's Well that End's Well*, Act II. ſc. i: " —you have reſtrain'd yourſelf within the *liſt* of too cold an adieu."

Chapman, in his tranſlation of the 16th Book of Homer's *Odyſſey*, has thus expreſſed an idea ſimilar to that in the text:

" —— let thy heart
" Beat in fix'd *confines* of thy boſom ſtill."

STEEVENS.

[5] —— *ere while mad with your grief,*] Thus the firſt quarto. The folio reads:

—— o'erwhelmed with your grief. STEEVENS.

[6] —— *encave yourſelf,*] Hide yourſelf in a private place.

JOHNSON.

[7] *That dwell in every* region *of his face;*] Congreve might have had this paſſage in his memory, when he made Lady Touchwood ſay to Maſkwell—" Ten thouſand meanings *lurk in each corner of that* various *face.*" STEEVENS.

—— region *of his face;*] The ſame uncommon expreſſion occurs again, in *King Henry VIII:*

" ———— The reſpite ſhook
" The boſom of my conſcience ——
" ———— and made to tremble
" The *region* of my breaſt." MALONE.

He hath, and is again to cope your wife;
I ſay, but mark his geſture. Marry, patience;
Or I ſhall ſay, you are all in all in ſpleen,[8]
And nothing of a man.
OTH. Doſt thou hear, Iago?
I will be found moſt cunning in my patience;
But (doſt thou hear?) moſt bloody.
IAGO. That's not amiſs;
But yet keep time in all. Will you withdraw?
[OTHELLO *withdraws*.

Now will I queſtion Caſſio of Bianca,
A houſewife, that, by ſelling her deſires,
Buys herſelf bread and clothes: it is a creature,
That dotes on Caſſio,—as 'tis the ſtrumpet's plague,
To beguile many, and be beguil'd by one;—
He, when he hears of her, cannot refrain
From the exceſs of laughter:—Here he comes:—

Re-enter CASSIO.

As he ſhall ſmile, Othello ſhall go mad;
And his unbookiſh jealouſy[9] muſt conſtrue
Poor Caſſio's ſmiles, geſtures, and light behaviour,
Quite in the wrong.—How do you now, lieutenant?
CAS. The worſer, that you give me the addition,
Whoſe want even kills me.

[8] *Or I ſhall ſay, you're all in all* in *ſpleen*,] I read:
"Or ſhall I ſay, you're all in all *a* ſpleen."
I think our author uſes this expreſſion elſewhere. JOHNSON.
"A hare-brain'd Hotſpur, govern'd by a *ſpleen*."— The old reading, however, is not inexplicable. We ſtill ſay, ſuch a one is *in* wrath, *in* the dumps, &c. The ſenſe therefore is plain.
Again, in *A Midſummer-Night's Dream*:
"That, in a *ſpleen*, unfolds both heaven and earth."—
STEEVENS.

[9] *And his* unbookiſh *jealouſy*—] *Unbookiſh*, for ignorant.
WARBURTON.

IAGO. Ply Deſdemona well, and you are ſure of't.
Now, if this ſuit lay in Bianca's power,
[*Speaking lower.*
How quickly ſhould you ſpeed?
CAS. Alas, poor caitiff!
OTH. Look, how he laughs already! [*Aſide.*
IAGO. I never knew a woman love man ſo.
CAS. Alas, poor rogue! I think, i'faith, ſhe loves me.
OTH. Now he denies it faintly, and laughs it out.
IAGO. Do you hear, Caſſio?
OTH. Now he importunes him
To tell it o'er: Go to; well ſaid, well ſaid.
[*Aſide.*
IAGO. She gives it out, that you ſhall marry her:
Do you intend it?
CAS. Ha, ha, ha!
OTH. Do you triumph, Roman? do you triumph?[2]
[*Aſide.*
CAS. I marry her!—what? a cuſtomer![3] I pr'ythee, bear ſome charity to my wit; do not think it ſo unwholeſome. Ha, ha, ha!
OTH. So, ſo, ſo, ſo: They laugh, that win.
[*Aſide.*
IAGO. 'Faith, the cry goes, that you ſhall marry her.

[2] *Do you triumph*, Roman? *do you* triumph?] Othello calls him *Roman* ironically. *Triumph*, which was a Roman ceremony, brought Roman into his thoughts: *What* (ſays he) *you are now* triumphing *as great as a Roman?* JOHNSON.

[3] —— *a* cuſtomer!] A common woman, one that invites cuſtom. JOHNSON.

So, in *All's well that ends well:*
" I think thee now ſome common *cuſtomer.*" STEEVENS.

CAS. Pr'ythee, ſay true.

IAGO. I am a very villain elſe.

OTH. Have you ſcored me?[4] Well. [*Aſide.*

CAS. This is the monkey's own giving out: ſhe is perſuaded I will marry her, out of her own love and flattery, not out of my promiſe.

OTH. Iago beckons me; now he begins the ſtory. [*Aſide.*

CAS. She was here even now; ſhe haunts me in every place. I was, the other day, talking on the ſea-bank with certain Venetians; and thither comes the bauble; by this hand,[5] ſhe falls thus about my neck;—

[4] *Have you ſcored me?*] Have you made my reckoning? have you ſettled the term of my life? The old quarto reads—*ſtored* me. Have you diſpoſed of me? have you laid me up? JOHNSON.

To *ſcore* originally meant no more than to cut a notch upon a tally, or to mark out a form by indenting it on any ſubſtance. Spenſer, in the firſt Canto of his *Faery Queen*, ſpeaking of the Croſs, ſays:

"Upon his ſhield the like was alſo *ſcor'd.*"

Again, Book II. c. ix:

"——— why on your ſhield, ſo goodly *ſcor'd*,
"Bear you the picture of that lady's head?"

But it was ſoon figuratively uſed for ſetting a *brand* or *mark* of diſgrace on any one. "Let us *ſcore* their backs," ſays Scarus, in *Antony and Cleopatra;* and it is employed in the ſame ſenſe on the preſent occaſion. STEEVENS.

In *Antony and Cleopatra*, we find:

"——— I know not
"What *counts* harſh fortune *caſts* upon my face," &c.

But in the paſſage before us our poet might have been thinking of the ignominious puniſhment of ſlaves. So, in his *Rape of Lucrece:*

"Worſe than a *ſlaviſh wipe*, or birth-hour's blot."

MALONE.

I ſuſpect that—*wipe*, in the foregoing paſſage from *The Rape of Lucrece*, was a typographical depravation of—*wiſpe*. See Vol. XV. p. 64, n. 4. STEEVENS.

[5] ——— *by this hand,*] This is the reading of the firſt quarto. STEEVENS.

OTH. Crying, O dear Caſſio! as it were: his geſture imports it. [*Aſide.*

CAS. So hangs, and lolls, and weeps upon me; ſo hales, and pulls me: ha, ha, ha!—

OTH. Now he tells, how ſhe pluck'd him to my chamber: O, I ſee that noſe of yours, but not that dog I ſhall throw it to. [*Aſide.*

CAS. Well, I muſt leave her company.

IAGO. Before me! look, where ſhe comes.

Enter BIANCA.

CAS. 'Tis ſuch another fitchew![6] marry, a perfumed one.—What do you mean by this haunting of me?

BIAN. Let the devil and his dam haunt you! What did you mean by that ſame handkerchief, you gave me even now! I was a fine fool to take it. I muſt take out the whole work?—A likely piece of work, that you ſhould find it in your chamber, and not know who left it there! This is ſome minx's token, and I muſt take out the work? There,—give it your hobby-horſe: whereſoever you had it, I'll take out no work on't.

CAS. How now, my ſweet Bianca? how now? how now?

Inſtead of which, the editor of the folio, or rather the licenſer of plays, ſubſtituted—thither comes the bauble, *and* falls *me* thus, &c. MALONE.

[6] ——*fitchew!*] A polecat. POPE.

Shakſpeare has in another place mentioned the luſt of this animal. He tells Iago, that ſhe is as lewd as the *polecat*, but of better ſcent, the polecat being a very ſtinking animal. JOHNSON.

By "another place," Dr. Johnſon means—*King Lear:*

"The *fitchew*, nor the ſoiled horſe, goes to't
"With a more riotous appetite."

A *polecat* therefore was anciently one of the cant terms for a ſtrumpet. STEEVENS.

OTH. By heaven, that ſhould be my handkerchief! [*Aſide.*

BIAN. An you'll come to ſupper to-night, you may: an you will not, come when you are next prepared for. [*Exit.*

IAGO. After her, after her.

CAS. 'Faith I muſt, ſhe'll rail in the ſtreet elſe.

IAGO. Will you ſup there?

CAS. 'Faith, I intend ſo.

IAGO. Well, I may chance to ſee you; for I would very fain ſpeak with you.

CAS. Pr'ythee, come; Will you?

IAGO. Go to; ſay no more. [*Exit* CASSIO.

OTH. How ſhall I murder him, Iago?

IAGO. Did you perceive how he laugh'd at his vice?

OTH. O, Iago!

IAGO. And did you ſee the handkerchief?

OTH. Was that mine?

IAGO. Yours, by this hand:[7] and to ſee how he prizes the fooliſh woman, your wife! ſhe gave it him, and he hath given it his whore.

OTH. I would have him nine years a killing:—A fine woman! a fair woman! a ſweet woman!

IAGO. Nay, you muſt forget that.

OTH. Ay, let her rot, and periſh, and be damn'd to-night; for ſhe ſhall not live: No, my heart is turn'd to ſtone; I ſtrike it, and it hurts my hand.[8]

[7] *Yours, by this hand:*] This ſpeech is not in the original quarto, 1622. MALONE.

[8] *No, my heart is turn'd to ſtone; I ſtrike it, and it hurts my hand.*] This thought, as often as it occurs to Shakſpeare, is ſure to be

O, the world hath not a ſweeter creature: ſhe might lie by an emperor's ſide, and command him taſks.

IAGO. Nay, that's not your way.

OTH. Hang her! I do but ſay what ſhe is:—So delicate with her needle!—An admirable muſician! O, ſhe will ſing the ſavageneſs out of a bear![9]—Of ſo high and plenteous wit and invention!—

IAGO. She's the worſe for all this.

OTH. O, a thouſand, a thouſand times:—And then, of ſo gentle a condition![2]—

IAGO. Ay, too gentle.

OTH. Nay, that's certain: But yet the pity of it, Iago!—O, Iago, the pity of it, Iago!

IAGO. If you are ſo fond over her iniquity, give her patent to offend; for, if it touch not you, it comes near nobody.

OTH. I will chop her into meſſes:—Cukold me!

IAGO. O, 'tis foul in her.

OTH. With mine officer!

received, and as often counteracts his *pathos*. So, in *Antony and Cleopatra*, Act IV. ſc. viii:

" ——— throw my heart
" Againſt the flint and hardneſs of my fault,
" Which being dried with grief, will break to powder,
" And finiſh all foul thoughts." STEEVENS.

9 —— *O, ſhe would ſing the ſavageneſs out of a bear!*] So, in *Venus and Adonis*:

" ——— when he hath *ſung*,
" *The tiger would be tame.*" MALONE.

2 —— *And then, of ſo gentle a* condition!] i. e. of ſo ſweet a diſpoſition. So, in *King Henry V*: " Our tongue is rough, coz, and my *condition* is not ſmooth." MALONE.

3 *If you are ſo fond over her* iniquity, give her patent to offend;] So, in *King Edward III.* a tragedy, 1596:

" Why then *give ſin a paſſport, to offend.*" MALONE.

IAGO. That's fouler.

OTH. Get me ſome poiſon, Iago; this night:—I'll not expoſtulate with her, leſt her body and beauty unprovide my mind again:—this night, Iago.

IAGO. Do it not with poiſon; ſtrangle her in her bed, even that bed ſhe hath contaminated.

OTH. Good, good: the juſtice of it pleaſes; very good.

IAGO. And, for Caſſio,—let me be his undertaker: You ſhall hear more by midnight.

[*A trumpet within.*

OTH. Excellent good.—What trumpet is that ſame?

IAGO. Something from Venice, ſure. 'Tis Lodovico,
Come from the duke: and, ſee, your wife is with him.

Enter LODOVICO, DESDEMONA, *and Attendants.*

LOD. 'Save you, worthy general!

OTH. With all my heart, ſir.[4]

[4] *With all my heart, ſir.*] This does not relate to what *Lodovico* has juſt ſaid, but is ſpoken by Othello while he ſalutes him.

MALONE.

I know not how the meaning of this ſpeech can be aſcertained unleſs by reference to the ſalutation of Lodovico.

The diſtracted Othello, conſidering his own happineſs at an end in this world, readily catches at the idea of future felicity ſuggeſted by the words—"*'Save* you, general!"

In his preſent reply, therefore, he muſt be ſuppoſed to welcome the pious wiſh expreſſed on his behalf.

In *Meaſure for Meaſure*, two replies of Angelo, equally equivocal, are derived from ſimilar premiſes:

"*Iſab.* Heaven keep your honour ſafe!

"*Ang.* Amen."

LOD. The duke and ſenators of Venice greet you.
[*Gives him a packet.*
OTH. I kiſs the inſtrument of their pleaſures.
[*Opens the packet, and reads.*
DES. And what's the news, good couſin Lodovico?
IAGO. I am very glad to ſee you, ſignior;
Welcome to Cyprus.
LOD. I thank you: How does lieutenant Caſſio?
IAGO. Lives, ſir.
DES. Couſin, there's fallen between him and my lord
An unkind breach: but you ſhall make all well.
OTH. Are you ſure of that?
DES. My lord?
OTH. *This fail you not to do, as you will*—
[*Reads.*
LOD. He did not call; he's buſy in the paper.
Is there diviſion 'twixt thy lord and Caſſio?
DES. A moſt unhappy one; I would do much
To atone them, [5] for the love I bear to Caſſio.

Again, at the concluſion of the ſame ſcene:

"*Iſab.* 'Save your honour!
"*Ang.* From thee: even from thy virtue!"

If it be urged, that "*ſave* you" only means *preſerve you in this* world, my ſenſe of the paſſage will not be much weakened; as our proteƈtion,

"Even *here*, upon this bank and ſhoal of time,"

depends on the Almighty. STEEVENS.

[5] —— *atone them,*] Make them *one;* reconcile them. JOHNSON.

The expreſſion is formed by the coaleſcence of the words *at one;* the verb to *ſet*, or ſome equivalent being omitted. Thus, in the *Acts*: "—— he ſhowed himſelf to them as they ſtrove, and would have *ſet* them AT ONE again." And in *The Beehive of the Romiſh*

OTH. Fire and brimſtone!
DES. My lord?
OTH. Are you wiſe?
DES. What, is he angry?
LOD. 'May be, the letter mov'd him;
For, as I think, they do command him home,
Deputing Caſſio in his government.
DES. By my troth, I'm glad on't.
OTH. Indeed?
DES. My lord?
OTH. I am glad to ſee you mad.
DES. How, ſweet Othello?
OTH. Devil! [*Striking her.*
DES. Ihave not deſerv'd this.
LOD. My lord, this would not be believ'd in Venice,
Though I ſhould ſwear I ſaw it: 'Tis very much;
Make her amends, ſhe weeps.
OTH. O devil, devil!
If that the earth could teem with woman's tears, [6]

Church: "——through which God is *made* AT ONE with us, and hath forgiven us our ſins." HENLEY.
See Vol. XVII. p. 391, n. 6. MALONE.

[6] *If that the earth could teem* &c.] If women's tears could impregnate the earth. By the doctrine of equivocal generation, new animals were ſuppoſed producible by new combinations of matter. See Bacon. JOHNSON.

Shakſpeare here alludes to the fabulous accounts of crocodiles. Each tear, ſays Othello, which falls from the falſe Deſdemona, would generate a crocodile, the moſt deceitful of all animals, and whoſe own tears are proverbially fallacious. "It is written," ſays Bullokar, "that he will weep over a man's head when he hath devoured the body, and then he will eat up the head too. Wherefore in Latin there is a proverbe, *crocodili lachrymæ*, crocodile's tears, to ſignifie ſuch tears as are fained, and ſpent only with intent to deceive, or doe harme." *Engliſh Expoſitor*, 8vo. 1616. It

Each drop she falls[7] would prove a crocodile:—
Out of my sight;

DES. I will not stay to offend you. [*Going.*

LOD. Truly, an obedient lady:—
I do beseech your lordship, call her back.

OTH. Mistress,——

DES. My lord?

OTH. What would you with her, sir?

LOD. Who, I, my lord?

OTH. Ay; you did wish, that I would make her turn:
Sir, she can turn, and turn, and yet go on,
And turn again;[8] and she can weep, sir, weep;
And she's obedient, as you say,—obedient,—
Very obedient;—Proceed you in your tears.[9]—
Concerning this, sir,—O well-painted passion!
I am commanded home:[2]—Get you away;

appears from this writer, that a dead crocodile. "but in perfect forme," of about nine feet long, had been exhibited in London, in our poet's time." MALONE.

[7] *Each drop she* falls—] To *fall* is here a verb active. So, in *The Tempest:*

"——when I rear my hand, do you the like,
"To *fall* it on Gonzalo." STEEVENS.

[8] *Sir, she can turn*, &c.] So, in *King Henry VI.* Part I:

"Done like a Frenchman; turn and turn again."

STEEVENS.

[9] ——*Proceed you in your tears.*] I cannot think that the poet meant to make Othello bid Desdemona *to continue weeping*, which *proceed you in your tears* (as the passage is at present pointed) must mean. He rather would have said:

——*Proceed you in your tears?*——

What! will you still continue to be a hypocrite by a display of this *well-painted passion?* WARNER.

I think the old punctuation the true one. MALONE.

[2] *I am commanded* home:] Thus the folio. The quarto, 1622, reads, perhaps better:

I am commanded here—*Get you away*, &c.

I'll ſend for you anon.—Sir, I obey the mandate,
And will return to Venice;—Hence, avaunt!
[*Exit* DESDEMONA.
Caſſio ſhall have my place.[3] And,—ſir, to-night,
I do entreat that we may ſup together.
You are welcome, ſir, to Cyprus.—Goats and monkies![4]
[*Exit.*

LOD. Is this the noble Moor, whom our full ſenate
Call—all-in-all ſufficient? This the noble nature
Whom paſſion could not ſhake? whoſe ſolid virtue
The ſhot of accident, nor dart of chance,

The alteration, I ſuſpect, was made, from the editor of the folio not perceiving that an abrupt ſentence was intended. MALONE.

I am commanded here, (without the leaſt idea of an abrupt ſentence,) may be an indignant ſentiment of Othello:—"I have an officer *here* placed over my head; I am now *under the command* of another:" i. e. of Caſſio, to whom the government of Cyprus was juſt tranſferred. STEEVENS.

[3] *Caſſio ſhall have my place.*] Perhaps this is addreſſed to Deſdemona, who had juſt expreſſed her joy on hearing Caſſio was deputed in the room of her huſband. Her innocent ſatisfaction in the hope of returning to her native place, is conſtrued by Othello into the pleaſure ſhe received from the advancement of his rival. STEEVENS.

[4] ——*Goats and monkies!*] In this exclamation Shakſpeare has ſhown great art. Iago, in the firſt ſcene in which he endeavours to awaken his ſuſpicion, being urged to give ſome evident proof of the guilt of Caſſio and Deſdemona, tells him it were impoſſible to have ocular demonſtration of it, though they ſhould be "as prime as *goats*, as hot as *monkies*."—Theſe words we may ſuppoſe, ſtill ring in the ears of Othello, who being now fully convinced of his wife's infidelity, ruſhes out with this emphatick exclamation:—Iago's words were but too true; now indeed I am convinced that they are as hot as "*goats* and *monkies*." MALONE.

Though the words of Othello, cited by Mr. Malone, could not have eſcaped the deliberate reader's memory, a reference to a diſtant ſcene, but ill agrees with the infuriation of Othello's mind. His fancy, haunted by ſtill growing images of lewdneſs, would ſcarce have expreſſed its feelings in recollected phraſeology. STEEVENS.

Could neither graze, nor pierce?[5]

IAGO. He is much chang'd.

LOD. Are his wits safe? is he not light of brain?

IAGO. He is that he is; I may not breathe my censure.

What he might be,—if, what he might, he is not,—
I would to heaven, he were.

LOD. What, strike his wife!

IAGO. 'Faith, that was not so well; Yet 'would I knew,

That stroke would prove the worst.

LOD. Is it his use?

[5] ——*whose solid virtue*
The shot of accident, *nor dart of* chance,
Could neither graze, *nor pierce?*] I cannot see, for my heart, the difference betwixt the shot of *accident* and dart of *chance*. The words and things they imply are purely synonymous; but that the poet intended two different things seems plain from the *discretive* adverb. Chance may afflict a man in some circumstances; but other distresses are to be accounted for from a different cause. I am persuaded our author wrote:

"The shot of *accident*, nor dart of *change*," &c.

And, in a number of other places, our poet industriously puts these two words in opposition to each other. THEOBALD.

To *graze* is not merely to touch superficially, [as Dr. Warburton has stated] but to strike not directly, not so as to bury the body of the thing striking in the matter struck.

Theobald trifles, as is usual. *Accident* and *chance* may admit a subtle distinction; *accident* may be considered as the *act*, and *chance* as the *power* or agency of fortune; as, *It was by* chance *that this* accident *befel me*. At least, if we suppose all corrupt that is inaccurate, there will be no end of emendation. JOHNSON.

I do not see the least ground for supposing any corruption in this passage. As *pierce* relates to *the dart of chance*, so *graze* is referred to *the shot of accident*. The expression is still used; we still say—he was *grazed* by a *bullet*.

For *graze*, Dr. Warburton arbitrarily substituted—*raze*.

MALONE.

Or did the letters work upon his blood,
And new-create this fault?

IAGO. Alas, alas!
It is not honeſty in me, to ſpeak
What I have ſeen and known. You ſhall obſerve him;
And his own courſes will denote him ſo,
That I may ſave my ſpeech: Do but go after,
And mark how he continues.

LOD. I am ſorry, that I am deceiv'd in him.

[*Exeunt.*

SCENE II.

A Room in the Caſtle.[6]

Enter OTHELLO *and* EMILIA.

OTH. You have ſeen nothing then?
EMIL. Nor ever heard; nor ever did ſuſpect.

[6] *A Room in the Caſtle.*] There are great difficulties in aſcertaining the place of this ſcene. Near the cloſe of it, Iago ſays to Deſdemona, "Go *in*, and weep not," which would lead us to place it in the court before Othello's caſtle. The words may indeed be explained to mean, "Go *into* the ſupper-room" (though I do not think that the meaning): but immediately afterwards Roderigo enters, and converſes with Iago, which deciſively aſcertains the ſcene not to be in Othello's houſe: for Roderigo, who had given the firſt intelligence to Brabantio, of his daughter's flight, and had ſhortly afterwards drawn his ſword on Othello and his partiſans, certainly would not take the liberty of walking into his houſe at pleaſure.

On the other hand, what Othello ſays early in the ſcene to Emilia,

"Leave procreants alone, and *ſhut the door*;"

and his ſubſequent addreſs to her as he goes out, as deciſively point out a room in Othello's caſtle as the place of the ſcene; and compel

OTH. Yes, you have ſeen Caſſio and ſhe together.
EMIL. But then I ſaw no harm; and then I heard
Each ſyllable, that breath made up between them.
OTH. What, did they never whiſper?
EMIL. Never, my lord.
OTH. Nor ſend you out o'the way?
EMIL. Never.
OTH. To fetch her fan, her gloves, her maſk, nor nothing?
EMIL. Never, my lord.
OTH. That's ſtrange.
EMIL. I durſt, my lord, to wager ſhe is honeſt,
Lay down my ſoul at ſtake: if you think other,
Remove your thought; it doth abuſe your boſom.
If any wretch hath put this in your head,
Let heaven requite it with the ſerpent's curſe!
For, if ſhe be not honeſt, chaſte, and true,
There's no man happy; the pureſt of their wives[7]
Is foul as ſlander.
OTH. Bid her come hither;—go.—

[*Exit* EMILIA.

She ſays enough;—yet ſhe's a ſimple bawd,
That cannot ſay as much. This is a ſubtle whore,

us to place the ſeveral interlocutors there, however inconſiſtent with Roderigo's entry, and Iago's addreſs to Deſdemona.

The truth is, that our poet and his audience, in this inſtance as in many other, were content, from want of ſcenery, to conſider the very ſame ſpot, at one and the ſame time, as the outſide and inſide of a houſe. See *The Hiſtorical Account of the Engliſh Stage*, &c. Vol. III. MALONE.

7 —— *of their wives* —] Thus the folio. The quarto, 1622, reads—*of her ſex*. MALONE.

A cloſet-lock-and-key of villainous ſecrets:
And yet ſhe'll kneel, and pray; I have ſeen her do't.

Re-enter EMILIA, *with* DESDEMONA,

DES. My lord, what is your will?
OTH. Pray, chuck, come hither.
DES. What is your pleaſure?
OTH. Let me ſee your eyes:
Look in my face.
DES. What horrible fancy's this?
OTH. Some of your function, miſtreſs;
[*To* EMILIA.
Leave procreants alone, and ſhut the door;
Cough, or cry—hem, if any body come:
Your myſtery, your myſtery;—nay, deſpatch.
[*Exit* EMILIA.
DES. Upon my knees, what doth your ſpeech import?
I underſtand a fury in your words,
But not the words.[8]
OTH. Why, what art thou?
DES. Your wife, my lord; your true
And loyal wife.
OTH. Come, ſwear it, damn thyſelf;
Leſt, being like one of heaven, the devils themſelves
Should fear to ſeize thee: therefore be double-damn'd,

[8] *But not* the *words.*] This line is added out of the firſt edition. POPE.

Swear—thou art honeſt.

DES. Heaven doth truly know it.

OTH. Heaven truly knows, that thou art falſe as hell.

DES. To whom, my lord? With whom? How am I falſe?

OTH. O Deſdemona!—away! away! away!

DES. Alas, the heavy day!—Why do you weep?
Am I the occaſion of theſe tears, my lord?
If, haply, you my father do ſuſpect,
An inſtrument of this your calling back,
Lay not your blame on me; if you have loſt him,
Why, I have loſt him too.

OTH. Had it pleas'd heaven
To try me with affliction; had he rain'd
All kinds of ſores, and ſhames, on my bare head;
Steep'd me in poverty to the very lips;
Given to captivity me and my utmoſt hopes;
I ſhould have found in ſome part of my ſoul
A drop of patience: but (alas!) to make me
A fixed figure, for the time of ſcorn [9]

[9] —— time *of ſcorn* &c.] The reading of both the eldeſt quartos and the folio is,

" —— *for* the *time* of ſcorn."

Mr. Rowe reads—*hand* of ſcorn; and ſucceeding editors have ſilently followed him.

I would (though in oppoſition to ſo many great authorities in favour of the change) continue to read with the old copy:

" —— the *time* of ſcorn."

We call the *hour in which we are to die*, the *hour of death*—the time when we are to be judged—*the day of judgement*—the inſtant when we ſuffer calamity—*the moment of evil*; and why may we not diſtinguiſh the time which brings contempt along with it, by the title of *the time of ſcorn*? Thus, in *King Richard III*:

" Had you ſuch leiſure in *the time of death*?—."

To point his ſlow unmoving finger at,—
O! O!

Again, in *Soliman and Perſeda*, 1599:

" So ſings the mariner upon the ſhore,
" When he hath paſt the dangerous *time of ſtorms*."

Again, in Marſton's *Inſatiate Counteſs*, 1603:

" I'll poiſon thee; with murder curbe thy paths,
" And make thee know a *time of infamy*."

Othello takes his idea from a clock. *To make me* (ſays he) *a fixed figure* (on the dial of the world) *for the hour of ſcorn to point and make a full ſtop at!* STEEVENS.

Might not Shakſpeare have written:

" —— *for* the ſcorn of time
" To point his ſlow unmoving finger at,"—

i. e. the marked object for the contempt of all ages and all time. So, in *Hamlet:*

" For who would bear the whips and *ſcorns of time*?"

However, in ſupport of the reading of the old copies, it may be obſerved, that our author has perſonified *ſcorn* in his 88th Sonnet:

" When thou ſhalt be diſpos'd to ſet me light,
" And place my merit in the *eye of ſcorn*—."

The epithet *unmoving* may likewiſe derive ſome ſupport from Shakſpeare's 104th Sonnet, in which this very thought is expreſſed:

" Ah! yet doth beauty, like *a dial-hand*,
" *Steal from his figure*, and *no pace perceiv'd;*
" So your ſweet hue, which methinks *ſtill doth ſtand*,
" Hath motion, and mine eye may be deceiv'd."

In the clocks of the laſt age there was, I think, in the middle of the dial-plate a figure of time, which, I believe, was in our poet's thoughts, when he wrote the paſſage in the text. [See Vol. XII. p. 156, n. 9.]

The *finger* of the dial was the technical phraſe. So, in *Albovine King of the Lombards*, by D'Avenant, 1629:

" Even as the *ſlow finger of the dial*
" Doth in its *motion* circular *remove*
" To diſtant figures,—."

D'Avenant was a great reader of Shakſpeare, and probably had read his plays, according to the faſhion of the time, in the folio, without troubling himſelf to look into the quarto copies.

Unmoving is the reading of the quarto, 1622. The folio reads —*and moving;* and this certainly agrees with the image preſented and its counterpart, better than *unmoving*, which can be applied to

Yet could I bear that too; well, very well:
But there, where I have garner'd up my heart;[2]
Where either I muſt live, or bear no life;[3]

a clock, only by licence of poetry, (*not appearing to move,*) and as applied to *ſcorn*, has but little force: to ſay nothing of the ſuperfluous epithet *ſlow*; for there needs no ghoſt to tell us, that that which is *unmoving* is *ſlow*. *Slow* implies ſome ſort of motion, however little it may be, and therefore appears to me to favour the reading of the folio.

I have given the arguments on both ſides, and, from reſpect to the opinion of others, have printed *unmoving*, though I am very doubtful whether it was the word intended by Shakſpeare. The quarto, 1622, has—*fingers*; the folio—*finger*. MALONE.

Perhaps we ſhould read—*ſlowly moving finger at*. I ſhould wiſh to reject the preſent reading, for even the word *ſlow* implies ſome degree of motion, though that motion may not be perceptible to the eye. *The time of ſcorn* is a ſtrange expreſſion, to which, I cannot reconcile myſelf; I have no doubt but it is erroneous, and wiſh we had authority to read—*hand* of ſcorn, inſtead of *time*.

M. MASON.

If a certain culprit, in one of his ſoliloquies (after the execution of a late ſentence in the corn-market) had been heard to exclaim:

" —— but, alas! to make me
" A fixed figure, for the time of ſcorn
" To point his ſlow unmoving finger at,——
" O! O!"

he would, at once, have been underſtood, by *the* TIME *of ſcorn*, to mean the HOUR *of his expoſure in the pillory*; and by *its ſlow unmoving* FINGER, *the* HOUR-INDEX *of the dial that fronted him*.—

Mr. Malone, in a ſubſequent note, hath remarked that, " *his* for *its* is common in our author;" and in reſpect to the epithet *unmoving*, it may be obſerved, with Roſalind, not only that *time travels in divers paces with divers perſons*, but, that for the ſame reaſon, it GALLOPS *with the thief to the gallows*, it *apparently* STANDS STILL *with the perjured in the pillory*. Whatever were the preciſe inſtance of diſgrace to which Othello alluded, the text in its preſent ſtate, is perfectly intelligible; and, therefore, ſhould be preſerved from capricious alterations. HENLEY.

[2] —— *garner'd up my heart;*] That is, *treaſured* up; the *garner* and the *fountain* are improperly conjoined. JOHNSON.

[3] *Where either I muſt live, or bear no life;*] So, in *King Lear*:
" Whereby we do exiſt, or ceaſe to be." STEEVENS.

The fountain from the which my current runs,
Or elſe dries up; to be diſcarded thence!
Or keep it as a ciſtern, for foul toads [4]
To knot and gender in!—turn thy complexion there!
Patience, thou young and roſe-lipp'd cherubin;
Ay, there, look grim as hell! [5]

DES. I hope, my noble lord eſteems me honeſt.

OTH. O, ay; as ſummer flies are in the ſhambles,
That quicken even with blowing. O thou weed, [6]
Who art ſo lovely fair, and ſmell'ſt ſo ſweet,

[4] —— a ciſtern, *for foul toads* &c.] So, in *Antony and Cleopatra*:

"So half my Egypt were ſubmerg'd, and made
"A *ciſtern* for ſcal'd ſnakes——." STEEVENS.

[5] —— *turn thy complexion there!* &c.] At ſuch an object do thou, *patience*, thyſelf *change colour*; at this do thou, even thou, *roſy cherub* as thou art, *look as grim as hell*. The old editions and the new have it:

"*I* here look grim as hell."

I was written for *ay*, and not ſince corrected. JOHNSON.

Here in the old copies was manifeſtly an error of the preſs. See the line next but one above. Mr. Theobald made the correction. MALONE.

[6] —— *O thou weed*,] Dr. Johnſon has, on this occaſion, been unjuſtly cenſured for having ſtifled difficulties where he could not remove them. I would therefore obſerve, that Othello's ſpeech is printed word for word from the folio edition, though the quarto reads:

"O thou *black* weed!"

Had this epithet, *black*, been admitted, there would ſtill have remained an incomplete verſe in the ſpeech: no additional beauty would have been introduced; but inſtead of it, a paltry antitheſis between the words *black* and *fair*. STEEVENS.

The quarto, 1622, reads:

"O thou *black* weed, *why* art ſo lovely fair?
"*Thou* ſmell'ſt ſo ſweet, that the ſenſe aches at thee," &c.
MALONE.

That the ſenſe aches at thee,—'Would, thou had'ſt
ne'er been born!

DES. Alas, what ignorant ſin have I committed?

OTH. Was this fair paper, this moſt goodly book,
Made to write whore upon?[7] What committed!
Committed![8]—O thou publick commoner!
I ſhould make very forges of my cheeks,
That would to cinders burn up modeſty,
Did I but ſpeak thy deeds.—What committed!
Heaven ſtops the noſe at it, and the moon winks;
The bawdy wind, that kiſſes all it meets,[9]

[7] *Was this fair, paper,* &c.] Maſſinger has imitated this paſſage in *The Emperor of the Eaſt:*

" —— can you think
" This maſter piece of heaven, this precious vellum
" Of ſuch a purity and virgin whiteneſs,
" Could be deſign'd to have perjury and whoredom
" In capital letters writ upon't?" STEEVENS.

[8] *Committed!*] This, and the three following lines, are omitted in the firſt quarto. For the peculiar ſenſe in which the word—*committed*, is here uſed, ſee Vol. XX. p. 420, n. 2. See alſo, Decker's *Bell-man's Night Walkes*, &c. " But what doe they? marrie, they doe that which the Conſtable ſhould have done for them both in the ſtreets; that is to ſay, *commit, commit!*"

STEEVENS.

This word in Shakſpeare's time, beſide its general ſignification, ſeems to have been applied particularly to unlawful acts of love.—Hence perhaps it is ſo often repeated by Othello.

So, in Sir Thomas Overbury's CHARACTERS, (*A Very Woman*) 1614: " She *commits* with her ears for certain; after that, ſhe may go for a maid, but ſhe has been lain with in her underſtanding." The word is uſed in the ſame ſenſe in *King Lear:*

" *Commit* not with man's ſworn ſpouſe."

Again, in Decker's *Honeſt Whore*, P. I:

" —— if all *committers* ſtood in a rank,
" They'd make a lane, in which your ſhame might dwell."

MALONE.

[9] *The bawdy wind, that kiſſes all it meets,*] So, in *The Merchant of Venice:*

" Hugg'd and embraced by the ſtrumpet wind."

MALONE.

Is hush'd within the hollow mine of earth,
And will not hear it: What committed!—
Impudent strumpet!

DES. By heaven, you do me wrong.

OTH. Are not you a strumpet?

DES. No, as I am a christian:
If to preserve this vessel for my lord,[2]
From any other[3] foul unlawful touch,
Be—not to be a strumpet, I am none.

OTH. What, not a whore?

DES. No, as I shall be sav'd.

OTH. Is it possible?

DES. O, heaven forgive us!

OTH. I cry you mercy, then;
I took you for that cunning whore of Venice,
That married with Othello.—You, mistress,

Re-enter EMILIA.

That have the office opposite to Saint Peter,
And keep the gate of hell; You! you! ay, you!
We have done our course; there's money for your pains;
I pray you, turn the key, and keep our counsel.

[*Exit.*

EMIL. Alas, what does this gentleman conceive?—
How do you, madam? how do you, my good lady?

DES. 'Faith, half asleep.

[2] *If to preserve this* vessel *for my lord,*] This expression, as well as many others, our author has borrowed from the sacred writings: "—— to possess his *vessel* in sanctification,"—1 *Thess.* iv. 4. MALONE.

[3] —— *any* other—] Thus the folio. The quarto reads—any *haired.* STEEVENS.

EMIL. Good madam, what's the matter with my lord?

DES. With who?

EMIL. Why, with my lord, madam.

DES. Who is thy lord?[4]

EMIL. He that is yours, ſweet lady.

DES. I have none: Do not talk to me, Emilia;
I cannot weep; nor anſwer have I none,
But what ſhould go by water.[5] Pr'ythee, to-night
Lay on my bed my wedding ſheets,—remember;—
And call thy huſband hither.

EMIL. Here is a change, indeed!

[*Exit.*

DES. 'Tis meet I ſhould be us'd ſo, very meet.
How have I been behav'd, that he might ſtick
The ſmall'ſt opinion on my great'ſt abuſe?[6]

Re-enter EMILIA, *with* IAGO.

IAGO. What is your pleaſure, madam? How is it with you?

[4] *Who is thy lord?*] This, and the following ſpeech, are omitted in the firſt quarto. STEEVENS.

[5] —— *anſwer have I none,*
But what ſhould go by water.] Camden has preſerved an *Epitaph on Queen Elizabeth*, which concludes with a ſimilar conceit:

"I think the barge-men might with eaſier thighs
"Have rowed her thither in her people's eyes:
"For how-ſo-ere, thus much my thoughts have ſcann'd,
"Sh'ad *come by water*, had ſhe come by land."

STEEVENS.

Theſe lines are to be found in Decker's *Wonderful Yeare*, 1603, and probably were written by him. They are not as an epitaph.

REED.

[6] —— *on my great'ſt abuſe?*] This is the reading of the quarto, 1622, which Dr. Johnſon thought preferable to the reading of the folio—*on my leaſt miſuſe*. MALONE.

DES. I cannot tell. Thoſe, that do teach young babes,
Do it with gentle means, and eaſy taſks:
He might have chid me ſo; for, in good faith,
I am a child to chiding.

IAGO. What's the matter, lady?

EMIL. Alas, Iago, my lord hath ſo bewhor'd her,
Thrown ſuch deſpite and heavy terms upon her,
As true hearts cannot bear.

DES. Am I that name, Iago?

IAGO. What name, fair lady?

DES. Such as, ſhe ſays, my lord did ſay I was.

EMIL. He call'd her, whore; a beggar, in his drink,
Could not have laid ſuch terms upon his callet.[7]

[7] —— *upon his* callet.] *Callet* is a lewd woman; ſo called (ſays Dr. Grey) from the French *calote*, which was a ſort of head-dreſs worn by country girls. This head-dreſs is mentioned by Ben Jonſon in his *Magnetick Lady:*

"The wearing the *callot*, the politic hood."

The word is likewiſe found in *Cocke Lorelles Bote*, a ſatyre, bl. l. printed by Wynkyn de Worde; no date:

"Yf he call her *calot* ſhe calleth hym knave agayne."

On the books of the Stationers' Company is the following entry: "Recevyd of Alexandre Lucye for his lycence for printinge of a boke intituled the—— orders of *Calletts* or drabbys." 1563.

STEEVENS.

——*ſuch terms upon his* callet.] This word is of great antiquity in the Engliſh language. Chaucer has it in his *Remedy of Love:*

"C, for calet, for of, we have O,
"L, for leude, D, for demeanure," &c. PERCY.

I meet with this word in *The Tranſlation of Arioſto*, 1591:

"And thus this old ill-favour'd ſpiteful *cailet*—."

Harrington, in a note on that line, ſays that "*callet* is a nick-name uſed to a woman," and that "in Iriſh it ſignifies a *witch*."

I have no faith in Dr. Grey's etymology of this word, *Calote* is a coif or light cap, worn by others beſide country girls. MALONE.

Dr. Grey's etymology is taken from the Gloſſary to Urry's Chaucer. REED.

IAGO. Why did he ſo?
DES. I do not know; I am ſure, I am none ſuch.
IAGO. Do not weep, do not weep; Alas, the day!
EMIL. Has ſhe forſook ſo many noble matches,
Her father, and her country, and her friends,
To be call'd—whore? would it not make one weep?
DES. It is my wretched fortune.
IAGO. Beſhrew him for it!
How comes this trick upon him?
DES. Nay, heaven doth know.
EMIL. I will be hang'd, if ſome eternal villain,
Some buſy and inſinuating rogue,
Some cogging cozening ſlave, to get ſome office,
Have not devis'd this ſlander; I'll be hang'd elſe.
IAGO. Fye, there is no ſuch man; it is impoſſible.
DES. If any ſuch there be, heaven pardon him!
EMIL. A halter pardon him! and hell gnaw his bones!
Why ſhould he call her, whore? who keeps her company?
What place? what time? what form? what likelihood?
The Moor's abus'd by ſome moſt villainous knave,[8]
Some baſe notorious[9] knave, ſome ſcurvy fellow:—
O, heaven, that ſuch companions[2] thou'dſt unfold;
And put in every honeſt hand a whip,

[8] —— *ſome* moſt villainous *knave*,] Thus the folio. The quarto, 1622, reads — ſome *outrageous* knave. MALONE.

[9] —— *notorious* —] For *groſs*, not in its proper meaning for *known*. JOHNSON.

[2] —— *ſuch* companions —] The ſame term of degradation has already occured and been explained in *Julius Cæſar*. See Vol. XVIII. p. 90, n. 3. In *King Henry IV*. P. II. Vol. XIII. p. 84, Dol

To laſh the raſcal [2] naked through the world,
Even from the eaſt to the weſt!

IAGO. Speak within door. [3]

EMIL. O, fye upon him! ſome ſuch ſquire he was,
That turn'd your wit the ſeamy ſide without, [4]
And made you to ſuſpect me with the Moor.

IAGO. You are a fool; go to.

DES. O good Iago,
What ſhall I do to win my lord again?
Good friend, go to him; for, by this light of heaven,
I know not how I loſt him. Here I kneel: [5] —
If e'er my will did treſpaſs 'gainſt his love,
Either in diſcourſe of thought, or actual deed; [6]

Tearſheeet alſo ſays to Piſtol: — "I ſcorn you, ſcurvy *companion*."
STEEVENS.

Companion, in the time of Shakſpeare, was uſed as a word of contempt, in the ſame ſenſe as *fellow* is at this day.

So, in *The Widow's Tears*, by Chapman, 1612: "How now, baſe *companion?*"

Again, in *The Spaniſh Tragedy*, 1605:

"And better 'tis, that *baſe companions* die,
"Than by their life to hazard our good haps." MALONE.

[2] —— *the* raſcal —] Thus the quarto, 1622; folio — *raſcals*. Emilia firſt wiſhes that *all* baſe fellows were detected, and then that heaven would put a whip in every honeſt hand to puniſh in a ſignal manner that villainous knave, particularly in her thoughts, who had abuſed the too credulous Moor. MALONE.

[3] *Speak within door.*] Do not clamour ſo as to be heard beyond the houſe. JOHNSON.

[4] —— *the ſeamy ſide without,*] That is, *inſide out.* JOHNSON.

This idea has already occurred. In a former ſcene, Iago ſpeaks of Roderigo as of one,

"Whom love hath turn'd almoſt the wrong ſide outward."
STEEVENS.

[5] *Here I kneel:* &c.] The firſt quarto omits theſe words and the reſt of the ſpeech. STEEVENS.

[6] *Either in* diſcourſe of thought, *or actual deed;*] Thus the old copies. So, in *Hamlet:*

Or that mine eyes, mine ears, or any ſenſe,
Delighted them in any other form;
Or that I do not yet, and ever did,
And ever will, — though he do ſhake me off
To beggarly divorcement, — love him dearly,
Comfort forſwear me! Unkindneſs may do much,
And his unkindneſs may defeat my life,
But never taint my love. I cannot ſay, whore;
It does abhor me, now I ſpeak the word;
To do the act that might the addition earn,
Not the world's maſs of vanity could make me.

IAGO. I pray you, be content; 'tis but his humour;
The buſineſs of the ſtate does him offence,
And he does chide with you.[7]

DES. If 'twere no other, —

IAGO. It is but ſo, I warrant you. [*Trumpets.*
Hark, how theſe inſtruments ſummon to ſupper!

" O heaven! a beaſt, that wants *diſcourſe of reaſon*,
" Would have mourn'd longer."

The modern editors, following Mr. Pope, read — diſcourſe, *or* thought. MALONE.

Notwithſtanding the inſtance given in favour of the old reading, I ſuſpect, on the authority of the following note, that Mr. Pope's correction is defenſible. STEEVENS.

The three ways of committing ſin mentioned in the Catholick catechiſms are — in *thought*, *word*, *and deed*. C.

The ſame words remain in our Liturgy. STEEVENS.

[7] — — *and he does* chide with *you.*] This line is from the quarto, 1622. STEEVENS.

To *chide with* was the phraſeology of the time. We have, I think, the ſame phraſe in one of our poet's *Sonnets*. MALONE.

The ſame phraſe indeed occurs in p. 91, but perhaps with a ſomewhat different conſtruction:

" And *chides with* thinking." STEEVENS.

And the great meſſengers of Venice ſtay: [8]
Go in, and weep not; all things ſhall be well.

[*Exeunt* DESDEMONA *and* EMILIA.

Enter RODERIGO.

How now, Roderigo?

ROD. I do not find, that thou deal'ſt juſtly with me.

IAGO. What in the contrary?

ROD. Every day thou doff'ſt me with ſome device, Iago; and rather (as it ſeems to me now,) keep'ſt from me all conveniency, than ſupplieſt me with the leaſt advantage of hope. I will, indeed, no longer endure it: Nor am I yet perſuaded, to put up in peace what already I have fooliſhly ſuffer'd.

IAGO. Will you hear me, Roderigo?

ROD. 'Faith, I have heard too much; for your words, and performances, are no kin together.

IAGO. You charge me moſt unjuſtly.

ROD. With nought but truth. I have waſted myſelf out of my means. The jewels you have had from me, to deliver to Deſdemona, would half have corrupted a votariſt: You have told me — ſhe has received them, and return'd me expectations and comforts of ſudden reſpect and acquittance; [9] but I find none.

[8] *And the great meſſengers of Venice ſtay:*] Thus the quarto. The folio reads;

"The meſſengers of Venice ſtay *the meat.*" STEEVENS.

[9] —— *and* acquittance;] This is the reading of the original quarto, 1622. The folio reads — and *acquaintance.*

Acquittance is requital. So, in *King Henry V:*

IAGO. Well; go to; very well.

ROD. Very well! go to! I cannot go to, man; nor 'tis not very well: By this hand, I ſay, it is very ſcurvy; and begin to find myſelf fobb'd in it.

IAGO. Very well.

ROD: I tell you, 'tis not very well. I will make myſelf known to Deſdemona: If ſhe will return me my jewels, I will give over my ſuit, and repent my unlawful ſolicitation; if not, aſſure yourſelf I will ſeek ſatisfaction of you.

IAGO. You have ſaid now.

ROD. Ay, and I have ſaid nothing, but what I proteſt intendment of doing.

IAGO. Why, now I ſee there's mettle in thee: and even, from this inſtant, do build on thee a better opinion than ever before. Give me thy hand, Roderigo: Thou haſt taken againſt me a moſt juſt exception; but yet, I proteſt, I have dealt moſt directly in thy affair.

ROD. It hath not appear'd.

IAGO. I grant, indeed, it hath not appear'd; and your ſuſpicion is not without wit and judgement.[2] But, Roderigo, if thou haſt that within thee indeed, which I have greater reaſon to believe now than ever,—I mean, purpoſe, courage, and valour,—this

" And ſhall forget the office of our hand
" Sooner than *'quittance* of deſert and merit."

See alſo *Hamlet*, Vol. XXII. p. 329, n. 9. MALONE.
See alſo Vol. XIII. p. 16, n. 2. STEEVENS.

[2] —— *your ſuſpicion is not without* wit *and* judgement.] Shakſpeare knew well, that moſt men like to be flattered on account of thoſe endowments in which they are moſt deficient. Hence Iago's compliment to this *ſnipe* on his ſagacity and ſhrewdneſs. MALONE.

night ſhow it: if thou the next night following enjoyeſt not Deſdemona, take me from this world with treachery, and deviſe engines for my life.[2]

ROD. Well, what is it? is it within reaſon, and compaſs?

IAGO. Sir, there is eſpecial commiſſion[3] come from Venice, to depute Caſſio in Othello's place.

ROD. Is that true? why, then Othello and Deſdemona return again to Venice.

IAGO. O, no; he goes into Mauritania, and takes away with him the fair Deſdemona, unleſs his abode be linger'd here by ſome accident; wherein none can be ſo determinate, as the removing of Caſſio.

ROD. How do you mean — removing of him?

IAGO. Why, by making him uncapable of Othello's place; knocking out his brains.

ROD. And that you would have me do?

IAGO. Ay; if you dare do yourſelf a profit, and a right. He ſups to-night with a harlot,[4] and thither will I go to him; — he knows not yet of his honourable fortune: if you will watch his going thence, (which I will faſhion to fall out between twelve and one,) you may take him at your pleaſure; I will be near to ſecond your attempt, and

[2] —— *take me from this world with treachery, and deviſe* engines *for my life.*] To *deviſe engines*, ſeems to mean, to contrive racks, tortures, &c. RITSON.

So, in *King Lear:*

" —— like an *engine*, wrench'd my frame of nature."

STEEVENS.

[3] —— *there is eſpecial commiſſion* —] Shakſpeare probably wrote — *a ſpecial* —. MALONE.

[4] *He ſups to-night with a* harlot,] The folio reads — a *harlotry*, which may be right. Our author has the expreſſion — " a peeviſh ſelf-will'd *harlotry*," in two plays. RITSON.

he ſhall fall between us. Come, ſtand not amazed at it, but go along with me; I will ſhow you ſuch a neceſſity in his death, that you ſhall think yourſelf bound to put it on him. It is now high ſupper-time,[5] and the night grows to waſte:[6] about it.

RODERIGO. I will hear further reaſon for this.

IAGO. And you ſhall be ſatisfied. [*Exeunt.*

[5] —— *It is now* high *ſupper-time*,] I believe we ſhould read: *It is now* nigh *ſupper-time*, —. M. MASON.

The old reading is the true one. There is no phraſe more common than — "*high* time to go to bed — to get up," &c. *High* time is *full*, *complete* time.

Thus Spenſer, in his *Faery Queen:*

"*High* time now 'gan it wax for Una fair
"To think of thoſe her captive parents ——."

Again:

"*High* time it is this war now ended were."

Clarendon is frequent in his uſe of this expreſſion.

STEEVENS.

[6] —— *and the night grows to* waſte:] I ſuppoſe Iago means to ſay, that *it is near midnight*. Perhaps we ought to print — *waiſt*. Both the old copies, the quarto, 1622, and the folio, 1623, read — *waſt*, which was the old ſpelling of *waiſt*.

So *Hamlet:*

"In the dead *waſt* [*waiſt*] and middle of the night."

See note on that paſſage, Vol. XXII. p. 42, n. 3.

So alſo, in *The Puritan*, a comedy, 1607:

"—————— ere the day
"Be ſpent to the *girdle*, thou ſhalt be free."

The words, however, may only mean — *the night is* waſting apace.

MALONE.

The laſt is certainly the true explanation. So, in *Julius Cæſar:*

"Sir, March is *waſted* fourteen days." STEEVENS.

SCENE III.

Another Room in the Caſtle.

Enter OTHELLO, LODOVICO, DESDEMONA, EMILIA, *and Attendants.*

LOD. I do beſeech you, ſir, trouble yourſelf no further.

OTH. O, pardon me; 'twill do me good to walk.

LOD. Madam, good night; I humbly thank your ladyſhip.

DES. Your honour is moſt welcome.

OTH. Will you walk, ſir? —
O, — Deſdemona, —

DFS. My lord?

OTH. Get you to bed on the inſtant; I will be return'd forthwith: diſmiſs your attendant there; look, it be done.

DES. I will, my lord.

[*Exeunt* OTHELLO, LODOVICO, *and Attendants.*

EMIL. How goes it now? he looks gentler than he did.

DES. He ſays, he will return incontinent:
He hath commanded me to go to bed,
And bade me to diſmiſs you.

EMIL. Diſmiſs me!

DES. It was his bidding; therefore, good Emilia,
Give me my nightly wearing, and adieu:
We muſt not now diſpleaſe him.

EMIL. I would, you had never ſeen him!

DES. So would not I; my love doth ſo approve him,

That even his ſtubbornneſs, his checks, and frowns,—
Pr'ythee, unpin me,—have grace and favour in
them.

EMIL. I have laid thoſe ſheets you bade me on
the bed.

DES. All's one:—Good father![6] how fooliſh are
our minds!—
If I do die before thee, pr'ythee, ſhroud me
In one of thoſe ſame ſheets.

EMIL. Come, come, you talk.

DES. My mother had a maid, call'd— Barbara;
She was in love; and he, ſhe lov'd, prov'd, mad,
And did forſake her:[7] ſhe had a ſong of—willow,
An old thing 'twas, but it expreſs'd her fortune,
And ſhe died ſinging it: That ſong, to-night,
Will not go from my mind; I have much to do,
But to go hang my head[8] all at one ſide,
And ſing it like poor Barbara. Pr'ythee, deſpatch.

[6] —— *Good father!*] Thus the folio. The quarto, 1622, reads—all's one, good *faith*. MALONE.

[7] —— *and he, ſhe lov'd, prov'd mad,*
And did forſake her:] I believe that *mad* only ſignifies *wild, frantick, uncertain*. JOHNSON.

Mad, in the preſent inſtance, ought to mean—*inconſtant*. RITSON.

We ſtill call a wild giddy girl a *mad-cap*; and, in the Firſt Part of *King Henry VI.* are mentioned,

" *Mad*, natural graces that extinguiſh art."

Again, in *The Two Gentlemen of Verona:*

" Come on, you *mad*-cap."

Again, in *Love's Labour's Loſt:* " Do you hear, my *mad* wenches?"
STEEVENS.

[8] —— *I have much* to do,
But to go hang my head —] *I have much* ado to do any thing *but hang my head*. We might read:

Not *to go hang my head.*

This is perhaps the only inſertion made in the latter editions which has improved the play. The reſt ſeem to have been added for the ſake of amplification, or of ornament. When the imagina-

EMIL. Shall I go fetch your night-gown?
DES. No, unpin me here.—
This Lodovico is a proper man.
EMIL. A very handsome man.
DES. And he speaks well.
EMIL. I know a lady in Venice, who would have walk'd barefoot to Palestine, for a touch of his nether lip.

DES. *The poor soul*[8] *sat sighing*[9] *by a sycamore tree,*
Sing all a green willow;[a] [Singing.
Her hand on her bosom, her head on her knee,
Sing willow, willow, willow:

tion had subsided, and the mind was no longer agitated by the horror of the action, it became at leisure to look round for specious additions. This addition is natural. Desdemona can at first hardly forbear to sing the song; she endeavours to change her train of thoughts, but her imagination at last prevails, and she sings it.
JOHNSON.

From *I have much to do*, to *Nay, that's not next*, was inserted after the first edition, as was likewise the remaining part of the song. STEEVENS.

[8] *The poor soul* &c.] This song, in two parts, is printed in a late collection of old ballads; the lines preserved here differ somewhat from the copy discovered by the ingenious collector.
JOHNSON.

[9] ——*sat* sighing—] The folio reads—*singing*. The passage, as has been already observed, is not in the original copy printed in 1622. The reading of the text is taken from a quarto of no authority printed in 1630. *Sighing*, as Mr. Steevens has observed, is also the reading in the black-letter copy of this ballad in the Pepys Collection, which Dr. Percy followed. See *The Reliques of Ancient English Poetry*. I. 192. MALONE.

[a] *Sing all a green willow;* &c.] In the *Gallery of gorgious Inuentions* &c. 4to. 1578, there is also a song to which the burden is—

"Willow, willow, willow, sing all of green willow;
"Sing all of greene willow shall be my garland."
Sig. L. ii. STEEVENS.

The freſh ſtreams[3] *ran by her, and murmur'd her moans;*
Sing willow, &c.
Her ſalt tears fell from her, and ſoften'd the ſtones:

Lay by theſe:

Sing willow, willow, willow;

Pr'ythee, hie thee; he'll come anon.—

Sing all a green willow muſt be my garland.

2.

Let nobody blame him, his ſcorn I approve,[4]—

Nay, that's not next.—Hark! who is it that knocks?

EMIL. It is the wind.

DES. *I call'd my love, falſe love;*[5] *but what ſaid he then?*
Sing willow, &c.
If I court mo women, you'll couch with mo men.[6]

[3] *The freſh ſtreams* &c.] Theſe lines are formed with ſome additions from two couplets of the original ſong;

" *The cold ſtreams ran by him*, his eyes wept apace;
" O willow, &c.
" The ſalt tears fell from him, which drowned his face;
" O willow, &c.
" The mute birds ſate by him, made tame *by his mones;*
" O willow, &c.
" *The ſalt tears fell from him, which ſoften'd the ſtones.*"

MALONE.

[4] *Let nobody blame him, his ſcorn I approve,*] In the original:

" Let nobody blame me, her ſcorns I *do* prove,
" O willow, &c.
" She was born to be fair; I to die for her love."

MALONE.

[5] *I call'd my love, falſe love;*] This couplet is not in the ballad,

So, get thee gone; good night. Mine eyes do itch;
Doth that bode weeping?

EMIL. 'Tis neither here nor there.

DES. I have heard it said so.[7]—O, these men, these men!—
Dost thou in conscience think,—tell me, Emilia,—
That there be women do abuse their husbands
In such gross kind?

EMIL. There be some such, no question.

DES. Would'st thou do such a deed for all the world?

EMIL. Why, would not you?

DES. No, by this heavenly light!

EMIL. Nor I neither by this heavenly light;
I might do't as well i'the dark.

DES. Would'st thou do such a deed for all the world?

EMIL. The world is a huge thing: 'Tis a great price
For a small vice.

DES. Good troth, I think thou would'st not.

EMIL. By my troth, I think, I should; and undo't, when I had done. Marry, I would not do

which is the complaint, not of a woman forsaken, but of a man rejected. These lines were properly added when it was accommodated to a woman. JOHNSON.

[6] ——*you'll* couch *with mo men.*] This verb is found also in *The Two Noble Kinsmen*, 1634:

" —— O, if thou *couch*
" But one night with her,——." MALONE.

It is used likewise in *The Merchant of Venice:*

" —— *couching* with the lawyer's clerk." STEEVENS.

[7] *I have heard it said so.*] This as well as the following speech, is omitted in the first quarto. STEEVENS.

ſuch a thing for a joint-ring;[8] nor for meaſures of lawn; nor for gowns, petticoats, nor caps, nor any petty exhibition: but, for the whole world,—Why, who would not make her huſband a cuckold, to make him a monarch? I ſhould venture purgatory for't.

DES. Beſhrew me, if I would do ſuch a wrong for the whole world.

EMIL. Why, the wrong is but a wrong i'the world; and, having the world for your labour, 'tis a wrong in your own world, and you might quickly make it right.

DES. I do not think, there is any ſuch woman.

EMIL. Yes, a dozen; and as many
To the vantage,[9] as would ſtore the world they play'd for.
But, I do think,[a] it is their huſbands' faults,
If wives do fall; Say, that they ſlack their duties,
And pour our treaſures into foreign laps;[3]

[8] ——*for a* joint-ring;] Anciently a common token among lovers. The nature of theſe rings will be beſt explained by a paſſage in Dryden's *Don Sebaſtian*:

" —— a curious artiſt wrought them,
" With *joints* ſo cloſe as not to be perceiv'd;
" Yet are they both each other's counterpart:
" Her part had Juan inſcrib'd, and his had Zayda,
" (You know thoſe names are theirs) and, in the midſt,
" A heart divided in two halves was plac'd.
" Now if the rivets of thoſe rings inclos'd,
" Fit not each other, I have forg'd this lye:
" But if they *join*, you muſt for ever part." STEEVENS.

[9] *To the vantage,*] i. e. to boot, over and above. STEEVENS.

[a] *But, I do think,* &c.] The remaining part of this ſpeech is omitted in the firſt quarto. STEEVENS.

[3] *And pour our treaſures into foreign laps;*] So, in one of our author's poems;

" Robb'd other beds' revenues of their rents."

MALONE.

Or elſe break out in peeviſh jealouſies,
Throwing reſtraint upon us; or, ſay, they ſtrike us,
Or ſcant our former having[4] in deſpite;
Why, we have galls; and, though we have ſome grace,
Yet have we ſome revenge. Let huſbands know,
Their wives have ſenſe like them:[5] they ſee, and ſmell,
And have their palates both for ſweet and ſour,
As huſbands have. What is it that they do,
When they change us for others? Is it ſport?
I think it is; And doth affection breed it?
I think, it doth; Is't frailty, that thus errs?
It is ſo too: And have not we affections?
Deſires for ſport? and frailty, as men have?
Then, let them uſe us well: elſe, let them know,
The ills we do, their ills inſtruct us to.[9]

DES. Good night, good night: Heaven me ſuch uſage ſend,[7]
Not to pick bad from bad; but, by bad, mend!

[*Exeunt.*

[4] —— *our former having* —] Our former allowance of expence. JOHNSON.

[5] —— *have* ſenſe *like them:*] *Senſe* is uſed here, as in *Hamlet*, for *ſenſation*, or *ſenſual appetite*. See Vol. XXII. p. 228, n. 9. MALONE.

[6] —— *inſtruct us* to.] Mr. Malone, in the following note, has deſcribed and rejected a correction which I have received on the authority of the following paſſage in *Pericles*. Till this inſtant I had ſuppoſed this paſſage itſelf to need amendment:

"Your honour and your goodneſs *teach* me *to* it."

Perhaps no rhyme was intended. STEEVENS.

This paſſage, [in *Othello*,] as has been already obſerved, is not in the quarto, 1622. The reading of my text [*ſo*] is that of the folio, 1623. The modern editors, following an alteration made by the editor of the ſecond folio, read—inſtruct us *to*. Our poet, for the ſake of rhyme, often uſes an uncommon phraſeology; I have therefore adhered to the authentick copy. MALONE.

[7] —— *Heaven me ſuch* uſage *ſend*,] Such *uſes* is the reading of he

ACT V. SCENE I.

A Street.

Enter IAGO *and* RODERIGO.

IAGO. Here, ſtand behind this bulk; ſtraight will
he come:
Wear thy good rapier bare, and put it home;
Quick, quick; fear nothing; I'll be at thy elbow:
It makes us, or it mars us; think on that,
And fix moſt firm thy reſolution.

ROD. Be near at hand; I may miſcarry in't.

IAGO. Here, at thy hand; be bold, and take thy
ſword. [*Retires to a little diſtance.*

ROD. I have no great devotion to the deed;
And yet he has given me ſatisfying reaſons:—
'Tis but a man gone:—forth, my ſword; he dies.
[*Goes to his ſtand.*

IAGO. I have rubb'd this young quat almoſt to
the ſenſe,
And he grows angry.[8] Now, whether he kill Caſſio,

folio, and of the ſubſequent editions; but the old quarto has,—ſuch *uſage* ſend. *Uſage* is an old word for *cuſtom*, and, I think, better than *uſes*. JOHNSON.

[8] *I have rubb'd this young* quat *almoſt to the ſenſe,*
And he grows angry.] This is a paſſage much controverted among the editors. Sir T. Hanmer reads *quab*, a *gudgeon*; not that a *gudgeon* can be *rubbed* to much *ſenſe*, but that a man groſsly deceived is often called a *gudgeon*. Mr. Upton reads — *quail*, which he proves, by much learning, to be a very cholerick bird. Dr. Warburton retains *gnat*, which is found in the early quarto. Theobald would introduce *knot*, a ſmall bird of that name. I have followed the text of the folio, and third and fourth quartos.
A *quat* in the midland counties is a *pimple*, which by rubbing

Or Caſſio him, or each do kill the other,
Every way makes my gain: [9] Live Roderigo,
He calls me to a reſtitution large
Of gold, and jewels, that I bobb'd from him, [2]
As gifts to Deſdemona;
It muſt not be: if Caſſio do remain,
He hath a daily beauty in his life,
That makes me ugly; and, beſides, the Moor
May unfold me to him; there ſtand I in much peril:
No, he muſt die:—But ſo, I hear him coming.

Enter CASSIO.

ROD. I know his gait, 'tis he;—Villain, thou dieſt.
[*Ruſhes from his poſt, and makes a paſs at* CASSIO.

is made to ſmart, or is *rubbed to ſenſe*. Roderigo is called a *quat* by the ſame mode of ſpeech, as a low fellow is now termed in low language a *ſcab*. *To rub to the ſenſe*, is *to rub to the quick*. JOHNSON.

The ſame explanation appeared in a magazine in the year 1748. REED.

So, in *The Devil's Law-Caſe*, 1623: "O young *quat!* incontinence is plagued in all creatures in the world."

Again, in Decker's *Gul's Hornbook*, 1609: "—— whether he be a *yong quat* of the firſt yeeres revennew, or ſome auſtere and ſullen-fac'd ſteward," &c.

Such another thought occurs in Ben Jonſon's *Catiline*:

"—— muſt have their diſgraces ſtill new *rubb'd*,
"*To make them ſmart.*" &c.

Again, in the Preface to Robert Dallington's *Method of Travel, ſhewed by taking the View of France, as it ſtood in the yeare of our Lord*, 1598: "——and be aſſured that where it *rubbeth* the French itche *till it ſmart*," &c. STEEVENS.

[9] —— *my* gain:] The quartos read—my *game*. STEEVENS.

[2] —— *that I* bobb'd *from him*,] That I *fool'd* him out of. A *bob* formerly ſignified a mock, or jeer. Coles renders it in his Dictionary, 1679, by *ſanna*, as he does *bobb'd* by *illuſus*. MALONE.

To *bob* for fiſh is likewiſe a technical term among thoſe who delight in angling. Thus, in a well-known line deſcribing a giant's occupation:

"He ſat upon a rock, and *bobb'd* for whales." STEEVENS.

CAS. That thruſt had been mine enemy indeed,
But that my coat is better than thou think'ſt;
I will make proof of thine.

[*Draws, and wounds* RODERIGO.

ROD. O, I am ſlain!

[IAGO *ruſhes from his poſt, cuts* CASSIO *behind in the leg,*[3] *and exit.*

CAS. I am maim'd for ever:—Help, ho! murder! murder! [*Falls.*

Enter OTHELLO *at a diſtance.*

OTH. The voice of Caſſio:—Iago keeps his word.
ROD. O, villain that I am!
OTH. Hark! 'tis even ſo.
CAS. O, help! ho! light! a ſurgeon!
OTH. 'Tis he;—O brave Iago, honeſt, and juſt,
That haſt ſuch noble ſenſe of thy friend's wrong!
Thou teacheſt me,—Minion, your dear lies dead,
And your fate hies apace:[4]—Strumpet, I come:
Forth of my heart[5] thoſe charms, thine eyes, are blotted;

[3] ——*in the leg,*] Iago maims Caſſio in the *leg*, in conſequence of what he had juſt heard him ſay, from which he ſuppoſed that his body was defended by ſome ſecret armour. MALONE.

[4] *And your fate hies apace:*] Thus the firſt quarto. The ſecond quarto and the folio read—And your *unbleſt fate hies.* STEEVENS.

[5] *Forth of my heart* &c.] Thus the firſt quarto. The folio reads—*For of.* STEEVENS.

Mr. Whalley obſerves to me that the reading of the quarto is the true one. *Forth* ſignifies both *out* and *from.* So, in *Hamlet*

"*Forth* at your eyes your ſpirits wildly peep."

Again, in Jonſon's *Volpone:*

"*Forth* the reſolved corners of his eyes."

Mr. Henley had alſo made the ſame obſervation, and in proof of it produced the following paſſages from *King Richard III:*

Thy bed, luſt-ſtain'd, ſhall with luſt's blood be ſpotted. [*Exit* OTHELLO.

Enter LODOVICO, *and* GRATIANO, *at a diſtance.*

CAS. What, ho! no watch? no paſſage?[6] murder! murder!

GRA. 'Tis ſome miſchance; the cry is very direful.

CAS. O, help!

LOD. Hark!

ROD. O wretched villain!

LOD. Two or three groans;—it is a heavy night:[7]
Theſe may be counterfeits; let's think't unſafe
To come in to the cry, without more help.

ROD. No body come? then ſhall I bleed to death.

" I clothe my naked villainy
" With old odd ends, ſtol'n *forth* of holy writ."

Again:

" 'Faith, none but Humphrey Houre, that call'd your grace,
" To breakfaſt once, *forth of* my company." REED.

For off [once propoſed by Mr. Steevens] is the conjectural reading introduced by the editor of the ſecond folio, and is one of a thouſand proofs of capricious alterations made in that copy, without any regard to the moſt ancient editions. The original reading is undoubtedly the true one. So, in *Mount Tabor, or the Private Exerciſes of a penitent Sinner*, 1639: " —— whilſt all this was acting, there came *forth of* another door at the fartheſt end of the ſtage, two old men," &c. MALONE.

[6] —— *no paſſage?*] No paſſengers? nobody going by? JOHNSON.

So, in *The Comedy of Errors:*

" Now in the ſtirring *paſſage* of the day." STEEVENS.

[7] —— *a heavy night:*] A *thick cloudy* night, in which an ambuſh may be commodiouſly laid. JOHNSON.

So, in *Meaſure for Meaſure:*

" Upon the *heavy* middle of the night." STEEVENS.

Enter IAGO, *with a light.*

LOD. Hark!

GRA. Here's one comes in his ſhirt, with light and weapons.

IAGO. Who's there? whoſe noiſe is this, that cries on murder?[8]

LOD. We do not know.

IAGO. Did you not hear a cry?

CAS. Here, here; for heaven's ſake, help me.

IAGO. What's the matter?

GRA. This is Othello's ancient, as I take it.

LOD. The ſame, indeed; a very valiant fellow.

IAGO. What are you here, that cry ſo grievouſly?

CAS. Iago? O, I am ſpoil'd, undone by villains! Give me ſome help.

IAGO. O me, lieutenant! what villains have done this?

CAS. I think, that one of them is hereabout,

[8] *——whoſe noiſe is this, that cries* on *murder?*] Thus the quarto, 1622, and the folio, 1623; and ſuch was the phraſeology of Shakſpeare's age. So, in *Eaſtward Hoe*, a comedy, 1605:

"Who *cries on murder?* lady, was it you?"

That line is a parody on one in *The Spaniſh Tragedy*.—The editor of the ſecond folio, who altered whatever he did not underſtand, for *cries on* ſubſtituted *cries out*, and has been followed by all the modern editors. MALONE.

To "cry *on*" any thing, is not, I believe, a phraſe more ancient than to "cry *out*" on any thing. In *King Henry IV.* P. II. theſe prepoſitions act together in one line:

"And that ſame word even now *cries out on* us."

Perhaps they would both alſo have been employed in the paſſage under conſideration, but that the ſtructure of our author's verſe required only one of them.—I mention theſe circumſtances, that the enormous guilt of the ſecond folio, and its copiers, may be in ſome degree extenuated. STEEVENS.

And cannot make away.

IAGO. O treacherous villains!—
What are you there? come in, and give some help.
[*To* LODOVICO *and* GRATIANO.

ROD. O, help me here!

CAS. That's one of them.

IAGO. O murderous slave! O villain!
[IAGO *stabs* RODERIGO.

ROD. O damn'd Iago! O inhuman dog!—
O! O! O!

IAGO. Kill men i'the dark!—Where be these bloody thieves?—
How silent is this town!—Ho! murder! murder!
What may you be? are you of good, or evil?[9]

LOD. As you shall prove us, praise us.

IAGO. Signior Lodovico?

LOD. He, sir.

IAGO. I cry you mercy; Here's Cassio hurt
By villains.

GRA. Cassio?

IAGO. How is it, brother?

CAS. My leg is cut in two.

IAGO. Marry, heaven forbid!—
Light, gentlemen; I'll bind it with my shirt.

Enter BIANCA.

BIAN. What is the matter, ho? who is't that cry'd?

IAGO. Who is't that cry'd?

[9] —— *are you of good, or evil?*] So, in *Hamlet:*
"Art thou a spirit of health? or goblin damn'd?"
STEEVENS.

BIAN. O my dear Caſſio; my ſweet Caſſio!
O Caſſio! Caſſio! Caſſio!

IAGO. O notable ſtrumpet!—Caſſio, may you ſuſpect
Who they ſhould be, that have thus mangled you?

CAS. No.

GRA. I am ſorry, to find you thus: I have been to ſeek you.

IAGO. Lent me a garter:[2] So.—O, for a chair,
To bear him eaſily hence!

BIAN. Alas, he faints:—O Caſſio! Caſſio! Caſſio!

IAGO. Gentlemen all, I do ſuſpect this traſh
To be a party in this injury.[3]—
Patience a while, good Caſſio.—Come, come;
Lend me a light.—Know we this face, or no?
Alas! my friend and my dear countryman,[4]
Roderigo? no:—Yes, ſure;—O heaven! Roderigo.

GRA. What, of Venice?

IAGO. Even he, ſir; did you know him?

GRA. Know him? ay.

IAGO. Signior Gratiano? I cry you gentle pardon;
Theſe bloody accidents muſt excuſe my manners,
That ſo neglected you.

GRA. I am glad to ſee you.

IAGO. How do you, Caſſio?—O, a chair, a chair!

[2] *Lend me a garter:* &c.] This ſpeech is omitted in the firſt quarto. STEEVENS.

[3] *To be a party in this injury.*] Thus the folio. The quarto, 1622, reads—to *bear a part in this.* MALONE.

[4] *Alas! my friend, and my dear* countryman,] This paſſage inconteſtably proves that Iago was meant for a *Venetian.* STEEVENS.

GRA. Roderigo!
IAGO. He, he, 'tis he:—O, that's well said;—
the chair:— [*A chair brought in.*
Some good man bear him carefully from hence;
I'll fetch the general's ſurgeon.—For you, miſtreſs,
[*To* BIANCA.
Save you your labour.—He that lies ſlain here,
Caſſio,
Was my dear friend: What malice was between you?
CAS. None in the world; nor do I know the man.
IAGO. [*To* BIAN.] What look you pale?—O,
bear him out o'the air.—
[CASSIO *and* ROD. *are borne off.*
Stay you, good gentlemen:[5]—Look you pale,
miſtreſs?
Do you perceive the gaſtneſs[6] of her eye?—
Nay, if you ſtare,[7] we ſhall hear more anon:—

[5] —— *good* gentlemen:] Thus the folio. The quarto reads—*gentlewoman.* STEEVENS.

That the original is the true reading, may be collected from the ſituation and feelings of the parties on the ſcene. No reaſon can be aſſigned why *Lodovico* and *Gratiano* ſhould immediately quit the ſpot where they now are, before they had heard from Iago further particulars of the attack on Caſſio, merely becauſe Caſſio was borne off: whereas, on the other hand, his miſtreſs, Bianca, who has been officiouſly offering him aſſiſtance, would naturally endeavour to accompany him to his lodgings. STEEVESN.

There ſeems to me to be a very good reaſon aſſignable why theſe two gentlemen ſhould immediately quit the ſpot on Caſſio's being borne off, viz. to aſſiſt him or ſee him properly taken care of, rather than to ſtay and gratify their curioſity. Reſpect for the perſon appointed Othello's ſucceſſor, if not perſonal regard, would, I ſhould think, naturally have dictated ſuch a proceeding, had they not been ſtopped by Iago's deſiring them not to go. REED.

[6] —— *the* gaſtneſs—] So, the folio. The quartos read—*jeſtures.* STEEVENS.

[7] *Nay, if you* ſtare,] So, the folio. The quartos read—*ſtirre.* STEEVENS.

Behold her well; I pray you, look upon her;
Do you ſee, gentlemen? nay, guiltineſs will ſpeak,
Though tongues were out of uſe.[8]

Enter EMILIA.

EMIL. 'Las, what's the matter; what's the matter, huſband?

IAGO. Caſſio hath here been ſet on in the dark,
By Roderigo, and fellows that are ſcap'd;
He's almoſt ſlain, and Roderigo dead.

EMIL. Alas, good gentleman? alas, good Caſſio!

IAGO. This is the fruit of whoring.—Pr'ythee, Emilia,
Go know of Caſſio where he ſupp'd to-night:[9]—

[8] *——guiltineſs will ſpeak,*
Though tongues were out of uſe,] So, in *Hamlet:*
" For murder, though it have no tongue, will ſpeak
" With moſt miraculous organ." STEEVENS.

[9] *—— Pr'ythee, Emilia,*
Go know of Caſſio where he ſupp'd to-night:] In the laſt ſcene of the preceding act Iago informs Roderigo, that Caſſio was to ſup with Bianca; that he would accompany Caſſio to her houſe, and would take care to bring him away from thence between twelve and one. Caſſio too had himſelf informed Iago, in Act. ſc. i. that he would ſup with Bianca, and Iago had promiſed to meet him at her houſe. Perhaps, however, here Iago choſe to appear ignorant of this fact, conſcious that he had way-laid Caſſio, and therefore deſirous of being thought ignorant of his motions during the evening. MALONE.

Yet, how happens it, that Bianca, inſtead of replying—*He ſupp'd* &c. did not anſwer, addreſſing herſelf to Iago:

Why, you know,
He ſupp'd &c.?

The former line being imperfect, ſome ſuch words might have been omitted. Or perhaps, our author was unwilling that Bianca ſhould ſay in the preſence of Iago's wife, that he too had been of Caſſio's ſupper-party; and hence this ſeeming inconſiſtency. STEEVENS.

What, do you ſhake at that?

BIAN. He ſupp'd at my houſe; but I therefore ſhake not.

IAGO. O, did he ſo? I charge you, go with me.

EMIL. Fye, fye upon thee, ſtrumpet!

BIAN. I am no ſtrumpet; but of life as honeſt,
As you that thus abuſe me.

EMIL. As I? foh! fye upon thee!

IAGO. Kind gentlemen, let's go ſee poor Caſſio dreſs'd:—
Come, miſtreſs, you muſt tell us another tale.—
Emilia, run you to the citadel,
And tell my lord and lady what has happ'd.—
Will you go on, I pray?—This is the night, [*Aſide.*
That either makes me, or fordoes me quite.[2]

[*Exeunt.*

SCENE II.

A Bedchamber: DESDEMONA *in bed aſleep. A light burning.*

Enter OTHELLO.

OTH. It is the cauſe, it is the cauſe, my ſoul,—
Let me not name it[3] to you, you chaſte ſtars!—

[2] ——*or* fordoes *me quite.*] To *fordo*, is to undo, to ruin, to deſtroy. So, in *Hamlet:*

" —— did, with deſperate hand,
" *Fordo* its own life."

Again, in the Interlude of *Jacob and Eſau*, 1568:

" If God were ſo pleaſed, I would that were *fordonne.*"

STEEVENS.

See Vol. XXII. p. 95, n. 2. MALONE.

[3] *It is the cauſe, it is the cauſe, my ſoul,—*
Let me not name it —] The abruptneſs of this ſoliloquy makes

It is the cauſe.—Yet I'll not ſhed her blood;
Nor ſcar that whiter ſkin of hers than ſnow,
And ſmooth as monumental alabaſter.
[*Takes off his ſword.*
Yet ſhe muſt die, elſe ſhe'll betray more men.[4]
Put out the light, and then put out the light:[5]

it obſcure. The meaning, I think, is this:—I am here (ſays Othello in his mind) overwhelmed with horror. What is the reaſon of this perturbation? Is it want of reſolution to do juſtice? Is it the dread of ſhedding blood? No; it is not the action that ſhocks me, but *it is the cauſe, it is the cauſe, my ſoul; let me not name it to you, ye chaſte ſtars! it is the cauſe.* JOHNSON.

Othello, full of horror at the cruel action which he is about to perpetrate, ſeems at this inſtant to be ſeeking his juſtification, from repreſenting to himſelf *the cauſe*, i. e. the greatneſs of the provocation he had received. STEEVENS.

[4] *Yet ſhe muſt die, elſe ſhe'll betray more men.*] This is the ſecond attempt of Othello to juſtify what he has undertaken. Firſt he ſays, *It is the cauſe*, i. e. his own *cauſe*; now he is willing to ſuppoſe himſelf the preventer of miſchief to others. STEEVENS.

[5] *Put out the light, and then put out the light:*] It ſhould be thus printed:

Put out the light, and then—Put out the light!

The meaning is, I will put out the light, and *then* proceed to the execution of my purpoſe. But the expreſſion of *putting out the light*, bringing to mind the effects of the extinction of the light of life, he breaks ſhort, and queſtions himſelf about the effects of this metaphorical extinction, introduced by a repetition of his firſt words, as much as to ſay,—But hold, let me firſt weigh the reflections which this expreſſion ſo naturally excites. WARBURTON.

This has been conſidered as a very difficult line. *Fielding* makes *Betterton* and *Booth* diſpute about it with the *author himſelf* in the other world. The punctuation recommended by Dr. Warburton, gives a ſpirit to it which I fear was not intended. It ſeems to have been only a *play upon words*. *To put the light out* was a phraſe for *to kill*. In *The Maid's Tragedy*, Melantius ſays,

" —— 'Tis a juſtice, and a noble one,
" *To put the light out* of ſuch baſe offenders." FARMER.

This phraſe is twice uſed in Sidney's *Arcadia*, for killing a lady, p. 460, and 470, edit. 1633.

Again, in an unpubliſhed play called *The Second Maiden's Tragedy*, by George Chapman, licenſed by Sir George Buc, October

If I quench thee, thou flaming miniſter,
I can again thy former light reſtore,

31ſt, 1611: (now in the library of the Earl of Shelburne, who honoured me with the uſe of it:)

" —— O ſoul of cunning!
" Came that arch ſubtilty from thy lady's counſel,
" Or thine own ſudden craft? confeſs to me
" How oft thou haſt been a bawd to their cloſe actions,
" *Or all thy light goes out.*" STEEVENS.

Put out the light, and then put out the light:] This is one of the paſſages to which I alluded in a note on *As you like it*, Vol. VIII. p. 343, in which, by a modern regulation, our poet's words have obtained a meaning, which in my opinion was not in his thoughts. Mr. Upton was the firſt perſon who introduced the *conceit* in this line, which has been adopted ſince his book appeared, by pointing it thus:

Put out the light, and then—Put out the light! &c.

I entirely agree with Dr. Farmer, that this regulation gives a ſpirit to this paſſage that was not intended. The poet, I think, meant merely to ſay,—" I will now put out the lighted taper which I hold, and then put out the light *of life;*" and this introduces his ſubſequent reflection and compariſon, juſt as aptly, as ſuppoſing the latter words of the line to be uſed in the ſame ſenſe as in the beginning of it, which cannot be done without deſtroying that equivoque and play of words of which Shakſpeare was ſo fond.

There are few images which occur more frequently in his works than this. Thus, in *King Henry VI.* Part III. the dying Clifford ſays,

" Here *burns* my *candle out*, ay, here it dies."

Again, in *Macbeth:*

" Out, out, brief candle!"

Again, in *King Henry VIII:*

" This candle burns not clear; 'tis I muſt ſnuff it;
" Then out it goes."

Again, in his *Rape of Lucrece:*

" Fair torch, burn *out thy light*, and lend it not
" To *darken* her, whoſe *light* excelleth thine!"

Let the words—*put out her light*, ſtand for a moment in the place of—*darken her*, and then the ſentence will run—*Burn out thy light, fair torch, and lend it not to put out her light, whoſe light is more excellent than thine.* In the very ſame ſtrain, ſays Othello, " *let me firſt extinguiſh the light I now hold, and then put out the light* of life. But how different in effect and importance are theſe two acts! The extinguiſhed taper can be lighted again, but the light of life, when once extinguiſhed, can never, alas, be relumined!"

Should I repent me:—but once put out thine,[6]
Thou cunning'ſt pattern of excelling nature,[7]
I know not where is that Promethean heat,
That can thy light relume.[8] When I have pluck'd
thy roſe,[9]
I cannot give it vital growth again,
It needs muſt wither:—I'll ſmell it on the tree.—
[*Kiſſing her.*
O balmy breath, that doſt almoſt perſuade
Juſtice to break her ſword!—One more, one more.—
Be thus when thou art dead, and I will kill thee,
And love thee after:—One more, and this the
laſt:

The queſtion is not, which regulation renders the paſſage moſt elegant and ſpirited, but what was the poet's idea.—I believe, however, that Shakſpeare wrote—and then put out *thy* light; and the reading of the original copy in a ſubſeqeent line, "——but once put out *thine*," ſeems to me to countenance this emendation.

In *The Merchant of Venice* the word *light* is uſed with equal ambiguity:

"Let me give *light*, but let me not be *light*." MALONE.

[6] ——*put out* thine,] Thus the quarto. The folio reads—put out *thy light*. I have choſen the former reading for the ſake of meaſure, and to eſcape a uſeleſs repetition of the word—*light*. STEEVENS.

[7] *Thou cunning'ſt pattern of excelling nature,*] So, in *Palmerin D'Oliva*, 1588, p. 1: "—thoſe that beheld her, eſteemed her for the chiefeſt piece of workmanſhipp that ever nature framed." REED.

[8] *That can thy light* relume.] Thus the folio. The firſt quarto—*return:* the ſecond quarto—*relumine*. STEEVENS.

Our poet has *illume* for *illuminate*, in *Hamlet:*

"Had made his courſe, to *illume* that part of heaven,
"Where now it burns." MALONE.

[9] —— thy *roſe*,] Thus the folio. The quarto reads,—*the* roſe. Again, the quarto reads,

"——I'll ſmell *it* on the tree."

The folio,

"I'll ſmell *thee* on the tree." STEEVENS.

So ſweet was ne'er ſo fatal. I muſt weep,
But they are cruel tears: This ſorrow's heavenly;[2]
It ſtrikes, where it doth love.—She wakes—

DES. Who's there? Othello?

OTH. Ay, Deſdemona.

DES. Will you come to bed, my lord?

OTH. Have you pray'd to-night, Deſdemona?

DES. Ay, my lord.

OTH. If you bethink yourſelf of any crime,
Unreconcil'd as yet to heaven and grace,
Solicit for it ſtraight.

DES. Alas, my lord, what may you mean by that?

OTH. Well, do it, and be brief; I will walk by:
I would not kill thy unprepared ſpirit;
No,—Heaven forefend!—I would not kill thy ſoul.[3]

DES. Talk you of killing?

OTH. Ay, I do.

DES. Then, heaven

[2] ——*This ſorrow's heavenly;*] This tenderneſs, with which I lament the puniſhment which juſtice compels me to inflict, is a holy paſſion.

I wiſh theſe two lines could be honeſtly ejected. It is the fate of Shakſpeare to counteract his own pathos. JOHNSON.

Perhaps the poet would not have retained both theſe images, had he publiſhed the play himſelf, though in the hurry of compoſition he threw them both upon paper. The firſt ſeems adopted from the fabulous hiſtory of the crocodile, the ſecond from a paſſage in the ſcripture. STEEVENS.

"Whom the Lord loveth, he chaſteneth." M. MASON.

[3] ——*I would not kill thy ſoul.*] Sir W. D'Avenant has borrowed this thought in his *Albovine King of Lombardy*, 1629:

"I am not fraught with devil's ſpleen; I would
"Not hurt *thy ſoul.*"

Othello appears to have been a favourite of his author; for he has beſtowed on him that piety which he had refuſed to *Hamlet*. See Vol. XXII. p. 216, n. 7. STEEVENS.

Have mercy on me!

OTH. Amen, with all my heart!

DES. If you ſay ſo, I hope you will not kill me.

OTH. Humph!

DES. And yet I fear you; for you are fatal then,
When your eyes roll ſo: Why I ſhould fear, I know not,
Since guiltineſs I know not; but yet, I feel, I fear.[4]

OTH. Think on thy ſins.

DES, They are loves I bear to you.

OTH. Ay, and for that thou dieſt.

DES. That death's unnatural, that kills for loving.[5]—
Alas, why gnaw you ſo your nether lip?
Some bloody paſſion ſhakes your very frame:
Theſe are portents; but yet, I hope, I hope,
They do not point on me.

[4] *Since* guiltineſs *I know not; but yet, I feel, I fear.*] Read,
Since guilt *I know not; but yet, I feel, I fear.*
Guiltineſs has been already miſprinted for *guilt.* [See p. 255, line 2.] It is impoſſible that Shakſpeare ſhould lengthen a word merely to ſpoil his metre. RITSON.

The chivalry of criticiſm does not, in my opinion, require us to defend the old copies (thoſe grannams of the ſtage, *balba de nare locutæ*) when they ſo groſsly offend againſt the laws of metre. In the earlier part of this work I have got rid of ſome of their deformities, but in this and a few of the latter plays I have been content with expoſing them, being certain that their notoriety will hereafter prove the means of ſecuring a privilege which, reſpecting the preſent editors, may be litigated. STEEVENS.

[5] *That death's unnatural, that kills for loving.*] This thought is likewiſe found in *The Legend of Orpheus and Eurydice*, a poem, by H. L. 16mo. 1597:

"Unnatural, which kill where you ſhould kiſſe."

Again, in our poet's *King Richard III:*

"It is a quarrel moſt unnatural,
"To be reveng'd on him that loveth thee." MALONE.

OTH. Peace, and be ſtill!
DES. I will ſo: What's the matter?
OTH. That handkerchief, which I ſo lov'd, and gave thee,
Thou gav'ſt to Caſſio.
DES. No, by my life and ſoul;
Send for the man, and aſk him.
OTH. Sweet ſoul, take heed,
Take heed of perjury; thou'rt on thy death-bed.
DES. Ay, but not yet to die.
OTH. Yes, preſently:
Therefore confeſs thee freely of thy ſin;
For to deny each article with oath,
Cannot remove, nor choke, the ſtrong conception,
That I do groan withal. Thou art to die.
DES. Then, Lord have mercy on me!
OTH. I ſay, amen.
DES. And have you mercy too!—I never did
Offend you in my life; never lov'd Caſſio,
But with ſuch general warranty of heaven
As I might love: I never gave him token.
OTH. By heaven, I ſaw my handkerchief in his hand.
O perjur'd woman! thou doſt ſtone my heart,
And mak'ſt me call, what I intend to do,—
A murder, which I thought a ſacrifice:[6]

[6] *A murder, which I thought a ſacrifice:*] This line is difficult. *Thou haſt hardened my heart, and makeſt me* kill thee with the rage of a *murderer*, when *I thought to have ſacrificed thee* to juſtice with the calmneſs of a prieſt ſtriking a victim.

It muſt not be omitted, that one of the elder quartos reads,—*thou doſt ſtone* thy *heart;* which I ſuſpect to be genuine. The meaning then will be,—*thou forceſt me* to diſmiſs thee from the world in the ſtate of the *murdered* without preparation for death,

I ſaw the handkerchief.

DES. He found it then;
I never gave it him:—Send for him hither,
And let him confeſs a truth.

OTH. He hath confeſs'd.

DES. What, my lord?

OTH. That he hath—us'd thee.[7]

DES. How? unlawfully?

OTH. Ay.

DES. He'll not ſay ſo.

OTH. No, his mouth is ſtopp'd;
Honeſt Iago hath ta'en order for't.[8]

DES. My fear interprets then,—What, is he dead?

OTH. Had all his hairs been lives,[9] my great revenge
Had ſtomach for them all.

when I intended that thy puniſhment ſhould have been *a ſacrifice* atoning for thy crime.

I am glad that I have ended my reviſal of this dreadful ſcene. It is not to be endured. JOHNSON.

Thy heart, is the reading of the original quarto, 1622. MALONE.

[7] *That he hath*—us'd thee.] The quarto, 1622, exhibits this line thus:

That he hath—uds death. MALONE.

[8] —— *hath* ta'en order *for't.*] i. e. has *taken meaſures.* So, in Holinſhed's Reign of *King John:* "—— he *took* ſuch *order* for him, that he was deſpoiled of all his goods and benefices," p. 174. STEEVENS.

Again, in *Dido Queen of Carthage*, by Marlowe and Naſhe, 1594:

"I will *take order* for that preſently." MALONE.

[9] *Had all his hairs been lives,*] This thought appears to have been very common, as it occurs frequently in dramatick per-

DES. Alas! he is betray'd, and I undone.
OTH. Out, ſtrumpet! Weep'ſt thou for him to my face?
DES. O, baniſh me my lord, but kill me not.
OTG. Down, ſtrumpet!
DES. Kill me to-morrow, let me live to-night.
OTH. Nay, if you ſtrive,—
DES. But half an hour.
OTH. Being done,[3]
There is no pauſe.
DES. But while I ſay one prayer.
OTH. It is too late.[4] [*He ſmothers her.*

formances prior to Shakſpeare's *Othello*. So, in *The Devil's Charter*, by Barnaby Barnes, 1607:

" Know Cæſar, had I now as many lives
" As there are ſtones, or *hairs* upon my head,
" I would," &c.

Again, in Beaumont and Fletcher's *King and no King*:

" ——————— but if all
" *My hairs were lives*, I would not be engaged
" In ſuch a cauſe."

Again, in *Hieronymo*:

" Had I as many lives as there be ſtars—." STEEVENS.

King and no King, as appears by Sir Henry Herbert's papers, was produced in 1611. See *The Hiſtorical Account of the Engliſh Stage*, Vol. III. MALONE.

[3] *Being done,*
There is no pauſe.] The firſt quarto omits this ſpeech. STEEVENS.

[4] *It is too late.*] After this ſpeech of Othello, the elder quarto adds an invocation from Deſdemona, conſiſting only of the ſacred name thrice repeated. As this muſt be ſuppoſed to have been uttered while ſhe is yet ſtruggling with death, I think an editor may be excuſed from inſerting ſuch a circumſtance of ſupererogatory horror, eſpecially as it is found in but one of the ancient copies. STEEVENS.

This alteration was probably made in conſequence of the ſtatute of the 3d of James I. c. 21. which lays a penalty for the profane

EMIL. [*Within.*] My lord, my lord! what ho!
my lord! my lord!
OTH. What noiſe is this! — Not dead! not yet
quite dead?
I, that am cruel, am yet merciful;
I would not have thee linger in thy pain. —
So, ſo.
EMIL. [*Within.*] What ho! my lord, my lord!
OTH. Who's there?
EMIL. [*Within*] O, good my lord, I would ſpeak
a word with you.
OTH. Yes; — 'tis Emilia: — by and by. — She's
dead.
'Tis like ſhe comes to ſpeak of Caſſio's death;
The noiſe was high. — Ha! no more moving?
Still as the grave. Shall ſhe come in? Were't good?
I think, ſhe ſtirs again: — No — What's the beſt?
If ſhe come in, ſhe'll ſure ſpeak to my wife: —
My wife! my wife! what wife? — I have no wife: [5]
O, inſupportable! O heavy hour! [6]

uſe of the name of God, &c. in ſtage-plays, interludes, May-games, &c. TOLLET.

The ſtatute was neceſſary; for not only the ancient moralities, but the plays (thoſe of *Chapman* in particular) abound with the moſt wanton and ſhocking repetitions of a name which never ought to be mentioned in ſuch an irreverend manner on the ſtage.
STEEVENS.

The alteration was undoubtedly made by the Maſter of the Revels. MALONE.

[5] *My wife! my wife! what wife?—I have no wife:*] "Filium unicum adoleſcentulum habeo: ah! quid dixi habere me? imo habui, Chreme." *Ter. Heautont.* STEEVENS.

[6] *O* heavy *hour!*] In the firſt ſcene of this act we have "——a *heavy* night." This epithet likewiſe occurs in a ſenſe ſomewhat unuſual in *Letters from the Paſton Family*, Vol. II. p. 193: "——it is demyd y^t my Lady wolde herafter be the rather myn *hevy* Lady for y^t delyng—." STEEVENS.

Methinks, it ſhould be now a huge eclipſe
Of ſun and moon; and that the affrighted globe
Should yawn at alteration.

EMIL. [*Within.*] I do beſeech you I may ſpeak with you,
O, good my lord!

OTH. I had forgot thee: O, come in, Emilia: —
Soft, — by and by: — Let me the curtains draw. —
Where art thou? What's the matter with thee now?
[*Unlocks the door.*

Enter EMILIA.

EMIL. O, good my lord, yonder's foul murder done.

OTH. What? now?

EMIL. But now, my lord?

OTH. It is the very error of the moon;
She comes more near the earth than ſhe was wont;
And makes men mad.

EMIL. Caſſio, my lord, has kill'd a young Venetian.
Call'd — Roderigo.

OTH. Roderigo kill'd!
And Caſſio kill'd?

EMIL. No, Caſſio is not kill'd.

OTH. Not Caſſio kill'd? Then murder's out of tune,
And ſweet revenge grows harſh.

DES. O, falſely, falſely murder'd![7]

[7] *O, falſely, falſely murder'd!*] It cannot be ſuppoſed that a perſon who had been effectually *ſtrangled* or *ſmothered*, could ſpeak again; for if the power of breathing returned after the inſtrument of

EMIL. Alas! what cry's that?
OTH. That! what?
EMIL. Out, and alas! that was my lady's voice:—
Help! help, ho! help!—O lady, ſpeak again!

ſuffocation was removed, no act of violence had in reality taken place by which the concluſion of life could be brought on. But ſuch is the peculiar fate of Deſdemona, that ſhe is ſuppoſed to be ſmothered, revives to acquaint us that *ſhe ſmothered herſelf*, and then dies without any offenſible cauſe of death. I am of opinion that ſome theatrical direction has been omitted; and that when Othello ſays:

" ——— Not dead? not yet quite dead?
" I, that am cruel, am yet merciful;
" I would not have thee linger in thy pain:—
" *So, ſo.*"

He then ſtabs her, repeating the two laſt words, as he repeats the blow. Thus, Virgil:

" —— *ſic, ſic* juvat ire ſub umbras."

After the repetition of wounds, Deſdemona might ſpeak again, with propriety, and yet very ſoon expire; as ſays Caſſio of Roderigo:

" —— even but now he ſpake,
" After long ſeeming dead."

The firſt reſolution of Othello was to poiſon her, but from this meaſure he is diſſuaded by the policy of Iago. He is next determined to uſe the poniard; but, his tenderneſs awaking, he cannot bear to deform thoſe beauties which he had ſo often approached with other ſenſations, and for different purpoſes. Therefore ſays he,

" —— I'll not ſhed her blood,
" Nor ſcar that whiter ſkin of her's than ſnow,
" And ſmooth as monumental alabaſter."

And this reſolution we are to imagine he would have kept, but that he was averſe to employing thoſe means again, which had already appeared to be uncertain in their effect.

If this apparent want of a play-houſe direction had occaſioned any abſurdity in the original repreſentation of the play, probably it is glanced at by Ben Jonſon in *The Alchemiſt*, Act V: "Didſt hear a cry, ſaid'ſt thou? Yes, ſir, like unto a man that had been *ſtrangled* an hour, and could not ſpeak." STEEVENS.

The Alchemiſt was firſt repreſented in the year 1610, and this paſſage is found in the original copy printed in that year.

MALONE.

Sweet Desdemona! O, sweet mistress, speak!
DES. A guiltless death I die.
EMIL. O, who hath done
This deed?
DES. Nobody; I myself; farewell:
Commend me to my kind lord; O, farewell. [*Dies.*
OTH. Why, how should she be murder'd?
EMIL. Alas, who knows?
OTH. You heard her say herself, it was not I.
EMIL. She said so; I must needs report the truth.
OTH. She's, like a liar, gone to burning hell;[7]
'Twas I that kill'd her.
EMIL. O, the more angel she,
And you the blacker devil!
OTH. She turn'd to folly, and she was a whore.[8]
EMIL. Thou dost belie her, and thou art a devil.
OTH. She was false as water.[9]
EMIL. Thou art rash as fire, to say
That she was false; O, she was heavenly true!

[7] *She's, like a liar, gone to* burning hell;] Here is nothing faulty in this passage, but it may be read,

She's like a liar, gone to burn in hell.

The vulgar denunciation of future vengeance is,—I think, *you'll burn in hell* for this. WHALLEY.

So, in *King Richard II:*

"That hand shall *burn in* never-quenching fire,——"

STEEVENS.

[8] *She turn'd to* folly, *and she was a whore.*] *Folly*, signifies here, as in the sacred writings, *depravity of mind.* So, in our author's *Rape of Lucrece:*

"Her sad behaviour feeds his vulture *folly.*" MALONE.

So, in *Deuteronomy*, xxii. 21: "——she hath wrought *folly* in Israel, to play the *whore*" &c. STEEVENS.

[9] —— *false as water.*] As water that will support no weight, nor keep any impression. JOHNSON.

OTH. Caſſio did tup her; aſk thy huſband elſe.
O, I were damn'd beneath all depth in hell,
But that I did proceed upon juſt grounds
To this extremity;[2] Thy huſband knew it all.
EMIL. My huſband?
OTH. Thy huſband.
EMIL. That ſhe was falſe to wedlock?
OTH. Ay, with Caſſio,
Nay, had ſhe been true,
If heaven would make me ſuch another world
Of one entire and perfect chryſolite,
I'd not have ſold her for it.
EMIL. My huſband?
OTH. Ay, 'twas he that told me firſt;[3]
An honeſt man he is, and hates the ſlime
That ſticks on filthy deeds.
EMIL. My huſband?
OTH. What needs this iterance,[4] woman? I ſay, thy huſband.
EMIL.[5] O miſtreſs, villainy hath made mocks with love![6] —

[2] —— *this* extremity;] Perhaps our author wrote — to this *extreme*. The meaſure demands a ſhorter word than the former. Thus, in *Romeo and Juliet:*

" 'Twixt my *extremes* and me this bloody knife
" Shall play the umpire." STEEVENS.

[3] —— *that told me firſt;*] The folio reads, —— that told me *on her* firſt. STEEVENS.

[4] —— *iterance,*] Thus the folio. The quarto reads — *iteration.* STEEVENS.

[5] *Emil.*] The firſt quarto omits this and the following ſpeech. STEEVENS.

[6] —— villainy *hath made mocks with love!*] *Villainy* has taken advantage to *play upon* the weakneſs of a violent paſſion. JOHNSON.

I have ſometimes thought that theſe words might mean, that

My huſband ſay, that ſhe was falſe?

OTH. He, woman;
I ſay, thy huſband; doſt underſtand the word?
My friend, thy huſband, honeſt, honeſt Iago.

EMIL. If he ſay ſo, may his pernicious ſoul
Rot half a grain a day! he lies to the heart;
She was too fond of her moſt filthy bargain.

OTH. Ha!

EMIL. Do thy worſt:
This deed of thine is no more worthy heaven,
Than thou waſt worthy her.

OTH. Peace, you were beſt.

EMIL. Thou haſt not half the power to do me harm,
As I have to be hurt.' O gull! O dolt!
As ignorant as dirt! thou haſt done a deed, —
I care not for thy ſword; I'll make thee known,
Though I loſt twenty lives: —Help! help, ho! help!
The Moor has kill'd my miſtreſs; Murder! murder!

" villainy hath play'd on its object under a pretence of kindneſs." So, in *Macbeth:*

" —— the ſurfeited grooms
" Do *mock* their charge *with ſnores.*"

But in this I have very little confidence. MALONE.

' *Thou haſt not half the power to do me harm,*
As I have to be hurt.] She means to ſay, — *I have in this cauſe power to endure more than thou haſt power to inflict.*

JOHNSON.

This ſentiment is more expanded in *King Henry VIII:*

" —— I am able now, methinks,
" (Out of a fortitude of ſoul I feel,)
" To endure more miſeries and greater far,
" Than my weak-hearted enemies dare offer."

Again, in *King Henry VI.* Part II:

" More can I bear than you dare execute."

Of this laſt line there is no trace in the old play on which Shakſpeare formed the Second Part of *King Henry VI.* MALONE.

Enter MONTANO, GRATIANO, *and* IAGO.

MON. What is the matter? — How now, general?
EMIL. O, are you come, Iago? you have done well,
That men muſt lay their murders on your neck.
GRA. What is the matter?
EMIL. Diſprove this villain, if thou be'ſt a man:
He ſays, thou told'ſt him that his wife was falſe;
I know, thou didſt not, thou'rt not ſuch a villain;
Speak, for my heart is full.
IAGO. I told him what I thought; and told no more
Than what he found himſelf was apt and true.
EMIL. But did you ever tell him, ſhe was falſe?
IAGO. I did.
EMIL. You told a lie; an odious, damned lie;
Upon my ſoul, a lie; a wicked lie: —
She falſe with Caſſio! — Did you ſay, with Caſſio?
IAGO. With Caſſio, miſtreſs; Go to, charm your tongue.[8]

[8] —— *charm your tongue.*] By this expreſſion, *Charm your tongue*, the poet meant no more than to make Iago ſay, — "Apply ſome power, ſtrong as *a charm* would be, to your tongue; for nothing leſs can ſtop its volubility. So, in *King Henry VI.* Part III:

"Peace, wilful boy, or I will *charm your tongue.*"

Again, Ben Jonſon, in *Cynthia's Revels:*

"—— *charm* your ſkipping tongue.

Again, in Spenſer's *Faery Queen*, B. V. c. ix:

"That well could *charm his tongue*, and time his ſpeech."

Again, in *The Yorkſhire Tragedy*, 1608:

"The ſureſt way to *charm* a woman's tongue,
"Is — break her neck: — a politician did it."

EMIL. I will not charm my tongue; I am bound
to ſpeak;
My miſtreſs' here lies murder'd in her bed.
ALL. O heavens forefend!
EMIL. And your reports have ſet the murder on.
OTH. Nay, ſtare not, maſters; it is true, indeed.
GRA. 'Tis a ſtrange truth.
MON. O monſtrous act!
EMIL. Villainy, villainy, villainy! —
I think upon't, — I think, — I ſmell't; — O villainy!
I thought ſo then; — I'll kill myſelf for grief. —
O villainy, villainy!
IAGO. What, are you mad? I charge you, get you
home.
EMIL. Good gentlemen, let me have leave to
ſpeak;
'Tis proper I obey him, but not now: —
Perchance, Iago, I will ne'er go home.
OTH. O! O! O! O! [*Hanging over his wife.*
EMIL. Nay, lay thee down, and roar;
For thou haſt kill'd the ſweeteſt innocent,
That e'er did lift up eye.
OTH. O, ſhe was foul! —
[*Riſing.*
I ſcarce did know you, uncle: There lies your
niece,
Whoſe breath, indeed, theſe hands have newly
ſtopp'd:

Pliny informs us, that *favete linguis* was the conſtant exclamation before any religious *charm* was applied. From this circumſtance the phraſe, to *charm* a tongue, might have originated.

STEEVENS.

[9] *My miſtreſs* &c.] This line, and the following ſix ſpeeches, are wanting in the firſt quarto. STEEVENS.

I know, this act ſhows horrible and grim.

GRA. Poor Deſdemona! I am glad thy father's dead;
Thy match was mortal to him, and pure grief
Shore his old thread in twain: did he live now,
This ſight would make him do a deſperate turn,
Yea, curſe his better angel from his ſide,
And fall to reprobation.[3]

OTH. 'Tis pitiful: but yet Iago knows,
That ſhe with Caſſio hath the act of ſhame
A thouſand times committed;[4] Caſſio confeſs'd it:

[3] *Yea, curſe* his better angel from his ſide,
And fall to reprobation,] So, in our author's 144th Sonnet:
" ——————my female evil
" Tempteth *my better angel from my ſide.*" MALONE.

——*reprobation.*] Both the firſt and ſecond folio read—*reprobance.* STEEVENS.

[4] *A thouſand times committed;*] This is another paſſage which ſeems to ſuppoſe a longer ſpace compriſed in the action of this play than the ſcenes include. JOHNSON.

That ſhe with Caſſio hath the act of ſhame
A thouſand times committed;——
And again:
'Tis not a year or two ſhows us a man.
I am not conviuced from theſe paſſages only, that a longer ſpace is compriſed in the action of this play than the ſcenes include.

What Othello mentions in the firſt inſtance, might have paſſed ſtill more often, before they were married, when Caſſio went between them; for ſhe, who could find means to elude the vigilance of her father in reſpect of Othello, might have done ſo in reſpect of Caſſio, when there was time enough for the occurrence ſuppoſed to have happened. A jealous perſon will aggravate all he thinks, or ſpeaks of; and might uſe a *thouſand* for a much leſs number, only to give weight to his cenſure: nor would it have anſwered any purpoſe to have made Othello a little nearer or further off from truth in his calculation. We might apply the poet's own words in *Cymbeline*:

" —— ſpare your arithmetick;
" Once, and a million.

And ſhe did gratify his amorous works
With that recognizance and pledge of love
Which I firſt gave her; I ſaw it in his hand;
It was a handkerchief,[5] an antique token
My father gave my mother.

The latter is a proverbial expreſſion, and might have been introduced with propriety, had they been married only a day or two. Emilia's reply perhaps was dictated by her own private experience; and ſeems to mean only, "that it is too ſoon to judge of a huſband's diſpoſition; or that Deſdemona muſt not be ſurpriſed at the diſcovery of Othello's jealouſy, for it is not even a year or two that will diſplay all the failings of a man."

Mr. Tollet, however, on this occaſion has produced ſeveral inſtances in ſupport of Dr. Johnſon's opinion; and as I am unable to explain them in favour of my own ſuppoſition, I ſhall lay them before the publick.

Act III. ſc. iii. Othello ſays:

" What ſenſe had I of her ſtolen hours of luſt?
" I ſaw it not, thought it not, it harm'd not me:
" *I ſlept the next night well*, was free and merry:
" I found not Caſſio's kiſſes on her lips.

" On Othello's wedding night he and Caſſio embark'd from Venice, where Deſdemona was left under the care of Iago. They all meet at Cyprus; and ſince their arrival there, the ſcenes include only one night, the night of the celebration of their nuptials. Iago had not then infuſed any jealouſy into Othello's mind, nor did he ſuſpect any former intimacy between Caſſio and Deſdemona, but only thought it 'apt and of great credit that ſhe loved him.' What night then was there to intervene between *Caſſio's* kiſſes and *Othello's* ſleeping the next night well? Iago has ſaid, 'I lay with *Caſſio* lately," which he could not have done, unleſs they had been longer at Cyprus than is repreſented in the play; nor could Caſſio have kept away, for the ſpace of a whole week, from Bianca."

STEEVENS.

In confirmation of Johnſon's obſervation, that this and ſeveral other paſſages tend to prove that a larger ſpace of time is comprized in the action of this play than the ſcenes include, we may cite that in which Emilia ſays, "That her huſband had a hundred times woo'd her to ſteal Deſdemona's handkerchief." M. MASON.

[5] *It was a handkerchief*, &c.] Othello tells his wife, Act III. ſc. iv:

" —— that handkerchief
" Did an Egyptian to my mother give."

EMIL. O heaven! O heavenly powers!
IAGO. Come, hold your peace.
EMIL. 'Twill out, 'twill out:—I hold my peace, sir? no;
No, I will ſpeak as liberal as the air; [6]

And here he ſays:

It was a handkerchief,
My father gave my mother.

This laſt paſſage has been cenſured as an overſight in the poet; but perhaps it exhibits only a freſh proof of his art. The firſt account of the handkerchief, as given by Othello, was purpoſely oſtentatious, in order to alarm his wife the more. When he mentions it a ſecond time, the truth was ſufficient for his purpoſe.

This circumſtance of the handkerchief is perhaps ridiculed by Ben Jonſon, in his *Poetaſter*: "——you ſhall ſee me do *the Moor;* maſter, lend me your *ſcarf*." STEEVENS.

I queſtion whether *Othello* was written early enough to be ridiculed by *The Poetaſter*. There were many other *Moors* on the ſtage.

It is certain at leaſt, that the paſſage,

"Our new heraldry is *hands*, not *hearts*."

could not be inſerted before the middle of the year 1611.

FARMER.

If the alluſion in *The Poetaſter* (which was printed in 1601) were to *Othello*, it would fix its date much earlier than I conceive it to have been written.—But the alluſion in the paſſage quoted, is not to *Othello*, but to an old play called *The Battle of Alcazar*, 1594.—In *The Poetaſter*, Pyrgus, who ſays, "you ſhall ſee me do the *Moor*," proceeds in the ſame ſcene, and repeats an abſurd ſpeech of the *Moor's* in *The Battle of Alcazar*, beginning with this line:

"Where art thou, boy? where is Calipolis?"

which aſcertains the alluſion to be to that play. MALONE.

[6] *No, I will ſpeak as* liberal *as the* air;] The folio reads,

I'll be in ſpeaking liberal as the *north.*

Liberal is free, under no control. So, in *Hamlet:*

"Which *liberal* ſhepherds give a groſſer name."

This quality of the North wind is alſo mentioned in *The White Devil, or Vittoria Corombona*, 1612:

"And let th' *irregular* North wind ſweep her up."

Let heaven, and men, and devils, let them all,
All, all, cry ſhame againſt me, yet I'llſpeak.

IAGO. Be wiſe, and get you home.

EMIL. I will not.

[IAGO *offers to ſtab his wife.*

GRA. Fye!
Your ſword upon a woman?

EMIL. O thou dull Moor! that handkerchief thou ſpeak'ſt of,
I found by fortune, and did give my huſband;
For often, with a ſolemn earneſtneſs,
(More than, indeed, belong'd to ſuch a trifle,)
He begg'd of me to ſteal it.

IAGO. Villainous whore!

EMIL. She give it Caſſio! no, alas; I found it
And I did give't my huſband.

IAGO. Filth, thou lieſt.

EMIL. By heaven I do not; I do not, gentlemen:
O murd'rous coxcomb! what ſhould ſuch a fool
Do with ſo good a wife?

[IAGO *ſtabs* EMILIA, *then runs out.*

OTH. Are there no ſtones in heaven,
But what ſerve for the thunder?[7]—Precious villain!

Again, in *Jeronimo*, i. e. the firſt part of *The Spaniſh Tragedy*, 1605:

"Now let your bloods be *liberal* as the ſea." STEEVENS.

No, I will ſpeak as liberal as the air;] The quarto, 1622, reads,

I'll be in ſpeaking liberal as the *air.*

The text is formed out of the two copies. MALONE.

[7] *Are there no ſtones in heaven,*
But what ſerve for the thunder?] Othello does not demand a thunderbolt for Iago. He only aſks, if there are no leſſer degrees of chaſtiſement more proportioned to the guilt of mortals, ready to drop down on ſuch villains as Iago, though Omnipotence withholds

GRA. The woman falls; ſure, he has kill'd his
wife.
EMIL. Ay, ay; O, lay me by my miſtreſs' ſide!
GRA. He's gone, but his wife's kill'd.
MON. 'Tis a notorious villain. Take you this
weapon,
Which I have here recover'd from the Moor:
Come, guard the door without; let him not paſs,
But kill him rather; I'll after that ſame villain,
For 'tis a damned ſlave.

[*Exeunt* MONTANO *and* GRATIANO.

its thunder, as too noble an inſtrument for the puniſhment of crimes like his?

The ſame thought occurs in *The Revenger's Tragedy*, 1609:

" Is there no thunder left? or is't kept up
" In ſtock, for heavier vengeance?"

Shakſpeare, might however mean, does heaven reſerve its thunder only to make a noiſe? has it no implements of miſchief to puniſh as well as terrify?

" —— quum fulmina torques,
" Necquicquam horremus? cæcique in nubibus ignes
" Terrificant animos, & inania murmura miſcent?

STEEVENS.

Steevens's laſt explanation of this paſſage appears to be juſt, his firſt was unnatural. We cannot ſuppoſe that Othello in the paroxyſm of reſentment, agitation, and deſpair, ſhould think any crimes more heinous than that of Iago.—It is difficult indeed to conceive a crime that demanded a heavier vengeance.

M. MASON.

The meaning, I think, is,—Has not Heaven one ſupernumerary bolt, to hurl directly at the head of this atrocious villain? Muſt all the ſtores of its arſenal be reſerved for common and ordinary thunder, which, though ſometimes deſtructive, is in the uſual courſe of nature not ſpecifically pointed at a particular obje

" ——— Magne regnator deûm,
" Tam lentus audis ſcelera? tam lentus vides?
" Ecquando ſævâ fulmen emittes manu,
" Si nunc ſerenum eſt?—
" Cur dextra, divûm rector atque hominum, vacat
" Tua, nec triſulcâ mundus ardeſcit face?
" In *hunc tones*, *hunc figas*?" MALONE.

OTH. I am not valiant neither,
But every puny whipſter gets my ſword:—
But why ſhould honour outlive honeſty?
Let it go all.

EMIL. What did thy ſong bode, lady?
Hark, can'ſt thou hear me? I will play the ſwan,
And die in muſick; [8]—*Willow, willow, willow.*—
Moor, ſhe was chaſte; ſhe lov'd thee, cruel Moor:
So come my ſoul to bliſs, as I ſpeak true;
So ſpeaking as I think, I die, I die. [*Dies.*

OTH. I have another weapon in this chamber,
It is a ſword of Spain, the ice-brook's temper; [9]—

[8] —— *I will play the ſwan,*
And die in muſick; &c.] This, and the two former lines of the ſpeech, are wanting in the firſt quarto.

The ſame thought has already occurred in *The Merchant of Venice:*

"——he makes a ſwan-like end,
"Fading in muſick:——."

Again, in *King John:*

"——this pale faint ſwan,
"Who chants a woful hymn to his own death."

STEEVENS.

[9] ——*the* ice-brook's *temper:*] In the firſt edition it is—*Iſebrooke's temper.* Thence corrupted to—*Ice-brook's. Ebro's temper:* the waters of that river of Spain are particularly famous for tempering of ſteel. The fineſt arms in the world, the Catalonian fuſees.

POPE.

I believe the old reading changed to *ice-brook* is right. Steel is hardened by being put red-hot into very cold water.

JOHNSON.

The particular name of the *ice-brook* may be determined by the following paſſages in Martial. It was undoubtedly the *brook* or *rivulet* called *Salo* (now Xalon), near *Bilbilis* in Celtiberia. In this the Spaniards plunged all their ſwords and other weapons while hot from the forge; and to the *icy* quality of the waters, they were indebted for their ſtubborn temper:

"Sævo Bilbilin optimam metallo
"Et ferro Plateam ſuo ſonantem,
"Quam *fluctu tenui* ſed inquieto
"*Armorum Salo temperator* ambit."

O, here it is:—Uncle, I muſt come forth.

GRA. [*Within.*] If thou attempt it, it will coſt thee dear;

Thou haſt no weapon, and perforce muſt ſuffer.

OTH. Look in upon me then, and ſpeak with me,

Or, naked as I am, I will aſſault thee.

Re-enter GRATIANO.

GRA. What is the matter?

OTH. Behold! I have a weapon;

A better never did itſelf ſuſtain

Again,

" Quibus remiſſum corpus aſtringes brevi,
" *Salone* qui ferrum *gelat*."

Again,

" Pugio, quem curvis ſignat brevis orbita venis,
" Stridentem *gelidis* hunc *Salo* tinxit aquis."

Again, in *Juſtin*, l. 44: " Præcipua his quidem ferri materia ſed aqua ipſa ferro violentior; quippe temperamento ejus ferrum acrius redditur; nec ullum apud eos telum probatur quod non aut in *Bilbili* fluvio aut Chalybe tingatur. Unde ediam Chalybes fluvii hujus finitimi appellati, ferroque cæteris præſtare dicuntur." Theſe parts of Spain have been at all times famous for the temper of their arms. STEEVENS.

I incline to read:

Itis a ſword of Spain, 'tis ebroes *temper*,

If we ſuppoſe that the words ['tis ebroes] were huddled together either in tranſcribing or compoſing, thus, [tisebroes] the compoſitor in running it over with his eye, might (to make it ſenſe as he thought) add a couple of letters and divide the words thus [*th*'iſebro*k*es] which is nearly as it ſtands in the old quarto.

I doubt whether *ice-brooks* are uſual in the climate of Spain.

BLACKSTONE.

—— *the* ice-brook's *temper;*] The quarto, 1622, has—*Iſe-brookes* which is only the old ſpelling of *Ice-brooke's*, the reading of the folio. Sir William Blackſtone doubts whether *ice-brooks* are uſual in the climate of Spain. How that fact may be, I know not; and I am confident Shakſpeare did not inquire. MALONE.

Upon a ſoldier's thigh:[2] I have ſeen the day,
That, with this little arm, and this good ſword,
I have made my way through more impediments
Than twenty times your ſtop:[3]—But, O vain boaſt!
Who can control his fate? 'tis not ſo now.—
Be not afraid, though you do ſee me weapon'd;[4]
Here is my journey's end, here is my butt,
And very ſea-mark of my utmoſt ſail.
Do you go back diſmay'd? 'tis a loſt fear;
Man but a ruſh againſt Othello's breaſt,
And he retires;—Where ſhould Othello go?—
Now, how doſt thou look now? O ill-ſtarr'd wench![5]

[2] *A better never did itſelf ſuſtain*
Upon a ſoldier's thigh;] So, in *The Two Noble Kinſmen*, by Beaumont and Fletcher, 1634:

" ——— On his thigh a ſword
" Hung by a curious baldricke, when he frowns,
" To ſeal his will by; *better, on my conſcience,*
" *Never was ſoldier's friend.*" MALONE.

[3] *I have made my way through more impediments*
Than twenty times your ſtop:] So, in *Coriolanus*, ſc. i:

" —— cracking ten thouſand curbs
" Of more ſtrong link aſunder, than can ever
" Appear in your impediment." STEEVENS.

[4] —— *though you do ſee me* weapon'd;] This uncommon participle is uſed by Sidney in his *Arcadia*. MALONE.

[5] —— *O ill-ſtarr'd* wench!] This and the ſix preceding lines, are omitted in the firſt quarto. *Wench* originally ſignified only a young woman. *Caſſandra*, in Whetſtone's *Promos and Caſſandra*, 1578, ſays of herſelf:

" Oh wretched *wench*, where may I firſt complayne?"

Again,

" Therefore, ſweet *wenche*, helpe me to rue my woe."

The word is uſed without any diſhonourable meaning in the Bible " Now Jonathan and Ahimaaz ſtayed by En-rogel; (for they might not be ſeen to come into the city:) and a *wench* went and told them; and they went and told king David." 2 *Sam.* xvii. 17.

And again, by Gawin Douglas, in his verſion of the *Æneid*:

" —— audetque viris concurrere *virgo*."
" This *wenſche* ſtoutlye rencounter durſt with men."

STEEVENS.

Pale as thy ſmock! when we ſhall meet at compt,
This look of thine will hurl my ſoul from heaven,
And fiends will ſnatch at it. Cold, cold, my girl?
Even like thy chaſtity.—
O curſed, curſed ſlave!—Whip me, ye devils,
From the poſſeſſion of this heavenly ſight!
Blow me about in winds! roaſt me in ſulphur!
Waſh me in ſteep-down gulfs of liquid fire!—
O Deſdemona! Deſdemona! dead?
Dead? O! O! O!

Enter LODOVICO, MONTANO, CASSIO, *carried in a chair, and* Officers, *with* IAGO, *priſoner.*

LOD. Where is this raſh and moſt unfortunate man?

OTH. That's he, that was Othello; here I am.

LOD. Where is that viper? bring the villain forth.

OTH. I look down towards his feet;[6]—but that's a fable:
If that thou be'ſt a devil, I cannot kill thee.

[OTHELLO *wounds* IAGO.

LOD. Wrench his ſword from him.

IAGO. I bleed, ſir; but not kill'd.

OTH. I am not ſorry neither; I'd have thee live;
For, in my ſenſe, 'tis happineſs to die.[7]

[6] ——*towards his feet;*] To ſee if, according to the common opinion, his feet be cloven. JOHNSON.

[7] *For, in my ſenſe, 'tis happineſs to die.*] The ſame thought has already occurred in *Antony and Cleopatra:*

" ——'Tis well thou'rt gone,
" If it be well to live." STEEVENS.

LOD. O thou Othello, that waſt once ſo good,
Fall'n in the practice[7] of a curſed ſlave,
What ſhall be ſaid to thee?

OTH. Why, any thing:
An honourable murderer, if you will;
For nought I did in hate, but all in honour.

LOD. This wretch hath part confeſs'd his villainy:
Did you and he conſent in Caſſio's death?

OTH. Ay.

CAS. Dear general, I never gave you cauſe.[8]

OTH. I do believe it, and I aſk your pardon.
Will you, I pray, demand that demi-devil,
Why he hath thus enſnar'd my ſoul and body?

IAGO. Demand me nothing: What you know,
you know:
From this time forth I never will ſpeak word.

LOD What? not to pray?

GRA. Torments will opeyour lips.

OTH. Well, thou doſt beſt.

LOD. Sir, you ſhall underſtand what hath befall'n,
Which, as I think you know not: Here is a letter,
Found in the pocket of the ſlain Roderigo;

[7] ——*in the practice*—] In the *ſnare*, by the *ſtratagem*.
JOHNSON.

See Vol. XX. p. 381, n. 3. MALONE.

[8] *Dear general, I never gave you cauſe.*] Our poet, probably without knowing it, has uſed the words of *The Spaniſh Tragedy*, 1605:

"Hieronymo, *I never gave thee cauſe?*" MALONE.

This phraſe, a very familiar one, is alſo employed in p. 198, l. 3:
"Alas, the day! *I never gave him cauſe.*" STEEVENS.

And here, another: the one of them imports
The death of Caſſio to be undertook
By Roderigo.

OTH. O villain!

CAS. Moſt heatheniſh, and moſt groſs![9]

LOD. Now here's another diſcontented paper,
Found in his pocket too; and this, it ſeems,
Roderigo meant to have ſent this damned villain;
But that, belike, Iago in the interim[2]
Came in and ſatisfied him.

OTH. O the pernicious caitiff!—
How came you, Caſſio, by that handkerchief
That was my wife's?

CAS. I found it in my chamber:
And he himſelf confeſs'd, but even now,[3]
That there he dropp'd it, for a ſpecial purpoſe,
Which wrought to his deſire.

OTH. O fool! fool! fool!

CAS. There is, beſides, in Roderigo's letter,—
How he upbraids Iago that he made him
Brave me upon the watch; whereon it came
That I was caſt: And even but now he ſpake,
After long ſeeming dead,—Iago hurt him,
Iago ſet him on.

[9] Oth. *O villain!*

Caſ. *Moſt heatheniſh, and moſt groſs!*] Read, for the ſake of both ſenſe and metre:

Oth. *O* villainy!

Caſ. *Moſt heatheniſh, and moſt groſs!* RITSON.

[2] —— *in the interim* —] The firſt copy has,—in the *nick*. It was, I ſuppoſe, thought upon reviſal, that *nick* was too familiar. JOHNSON.

[3] —— *confeſs'd, but even now,*] The quarto, 1622, reads—confeſs'd *it even* now. The folio — confeſs'd *it, but* even now. The word *it* was manifeſtly caught by the compoſitor's eye glancing on the ſubſequent line. MALONE.

LOD. You muſt forſake this room, and go with us;
Your power and your command is taken off,
And Caſſio rules in Cyprus. For this ſlave,—
If there by any cunning cruelty,
That can torment him much, and hold him long,
It ſhall be his: You ſhall cloſe priſoner reſt,
Till that the nature of your fault be known
To the Venetian ſtate:—Come, bring away.

OTH. Soft you; a word or two, before you go.
I have done the ſtate ſome ſervice, and they know it;
No more of that:—I pray you, in your letters,
When you ſhall theſe unlucky deeds relate,
Speak of me as I am; [4] nothing extenuate,
Nor ſet down aught in malice: then muſt you ſpeak
Of one, that lovd' not wiſely, but too well;
Of one, not eaſily jealous, but, being wrought,
Perplex'd in the extreme; of one, whoſe hand,
Like the baſe Júdean, threw a pearl away,
Richer than all his tribe; [5] of one, whoſe ſubdu'd eyes,

[4] *Speak of me as I am;*] The firſt quarto reads, — *Speak of them as they are.* The preſent reading, which is the reading of the folio, has more force. JOHNSON.

[5] —— *of one, whoſe hand,*
Like the baſe Júdean, *threw a pearl away,*
Richer than all his tribe;] I have reſtored *Judian*, from the elder quarto, as the genuine and more eligible reading. Mr. Pope thinks this was occaſioned probably by the word *tribe* juſt after: I have many reaſons to oppoſe this opinion, In the firſt place, the moſt ignorant Indian, I believe, is ſo far the reverſe of the *dung-hill-cock* in the fable, as to know the eſtimation of a pearl beyond that of a barley corn. So that, in that reſpect, the thought itſelf would not be juſt. Then, if our author had deſigned to reflect on the *ignorance* of the Indian without any farther reproach, he would have called him *rude*, and not *baſe*. Again, I am perſuaded, as my friend Mr. Warburton long ago obſerved, the phraſe is not

Albeit unuſed to the melting mood,[6]

here *literal*, but *metaphorical*; and, by his *pearl*, our author very properly means *a fine woman*. But Mr. Pope objects farther to the reading *Judian*, becauſe, to make ſenſe of this, we muſt preſuppoſe ſome particular ſtory of a Jew alluded to; which is much leſs obvious: but has Shakſpeare never done this, but in this ſingle inſtance? I am ſatisfied, in his *Judian*, he is alluding to Herod; who, in a fit of blind jealouſy, threw away ſuch a jewel of a wife as Mariamne was to him. What can be more parallel in circumſtance, than the conduct of Herod and Othello? Nor was the ſtory ſo little obvious as Mr. Pope ſeems to imagine: for, in the year 1613, the lady Elizabeth Carew publiſhed a tragedy called MARIAM, *the Fair Queen of* JEWRY. I ſhall only add, that our author might write *Judian*, or *Judean*, (if that ſhould be alledged as any objection) inſtead of *Judæan*, with the ſame licence and change of accent, as, in his *Antony and Cleopatra*, he ſhortens the ſecond ſyllable of Euphrates in pronunciation: which was a liberty likewiſe taken by Spenſer, of whom our author was a ſtudious imitator. THEOBALD.

Like the baſe Júdean,] Thus the folio. The firſt quarto, 1622, reads—*Indian*. Mr. Theobald therefore is not accurate in the preceding note, in his account of the old copies. MALONE.

The elder quarto reads *Judian*, and this is certainly right. And by the *Judian* is meant Herod, whoſe uſage to Mariamne is ſo appoſite to the ſpeaker's caſe, that a more proper inſtance could not be thought of. Beſides, he was the ſubject of a tragedy at that time, as appears from the words in *Hamlet*, where an ill player is deſcribed,

" ——— to out-herod Herod."

The metaphorical term of a *pearl* for a fine woman, is ſo common as ſcarce to need examples. In *Troilus and Creſſida*, a lover ſays of his miſtreſs,

" There ſhe lies a PEARL."—

And again,

" Why ſhe is a *pearl*, whoſe price" &c. WARBURTON.

I cannot join with the learned criticks in conceiving this paſſage to refer either to the ignorance of the natives of India, in reſpect

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[6] ——— *whoſe ſubdu'd eyes*,
Albeit unuſed to the melting mood,] So, in our poet's 30th Sonnet:

" Then can I drown *an eye unus'd to flow*. MALONE.

Drop tears as faſt as the Arabian trees

of *pearls*, or the well-known ſtory of Herod and Mariamne. The poet might juſt as fairly be ſuppoſed to have alluded to that of Jephthah and his daughter.

Othello, in deteſtation of what he had done, ſeems to compare himſelf to another perſon who had thrown away a *thing of value*, with ſome circumſtances of the *meaneſt villainy*, which the epithet *baſe* ſeems to imply in its general ſenſe, though it is ſometimes uſed only for *low* or *mean*. The Indian could not properly be termed *baſe* in the former and moſt common ſenſe, whoſe fault was *ignorance*, which brings its own excuſe with it; and the crime of Herod ſurely deſerves a more aggravated diſtinction. For though in every crime, great as well as ſmall, there is a degree of baſeneſs, yet the *furiis agitatus amor*, ſuch as contributed to that of Herod, ſeems to aſk a ſtronger word to characterize it; as there was *ſpirit* at leaſt in what he did, though the ſpirit of a fiend, and the epithet *baſe* would better ſuit with *petty larceny* than *royal guilt*. Beſides, the ſimile appears to me too appoſite almoſt to be uſed on the occaſion, and is little more than bringing the fact into compariſon with itſelf. Each through jealouſy had deſtroyed an innocent wife, circumſtances ſo parallel, as hardly to admit of that variety which we generally find in one alluſion, which is meant to illuſtrate another, and at the ſame time to appear as more than a ſuperfluous ornament. Of a like kind of imperfection, there is an inſtance in *Virgil*, Book XI. where after Camilla and her attendants have been deſcribed as abſolute Amazons:

" At medias inter cædes exultat Amazon,
" Unum exerta latus pugnæ pharetrata Camilla.—
" At circum lectæ comites," &c.

we find them, nine lines after, compared to the Amazons themſelves, to Hippolyta or Penthefilea, ſurrounded by their companions:

" Quales Threiciæ, cum flumina Thermodontis
" Pulſant, & pictis bellantur Amazones armis:
" Seu circum Hippolyten, ſeu cum ſe martia curru
" Penthefilea refert."

What is this but bringing a fact into compariſon with itſelf? Neither do I believe the poet intended to make the preſent ſimile coincide with all the circumſtances of Othello's ſituation, but merely with the ſingle act of having *baſely* (as he himſelf terms it) deſtroyed that on which he ought to have ſet a greater value. As the *pearl* may bear a *literal* as well as a *metaphorical* ſenſe, I would rather chooſe to take it in the *literal* one, and receive Mr. Pope's rejected explanation, *pre-ſuppoſing ſome ſtory of a Jew alluded to*, which might be well underſtood at that time, though now perhaps for-

Their medicinal gum:[7] Set you down this:

gotten, or at leaſt imperfectly remembered. I have read in ſome book, as ancient as the time of Shakſpeare, the following tale; though, at preſent, I am unable either to recollect the title of the piece, or the author's name:

"A Jew, who had been priſoner for many years in diſtant parts, brought with him at his return to Venice a great number of pearls, which he offered on the 'change among the merchants, and (one alone excepted) diſpoſed of them to his ſatisfaction. On this pearl, which was the largeſt ever ſhown at market, he had fixed an immoderate price, nor could be perſuaded to make the leaſt abatement. Many of the magnificoes, as well as traders, offered him conſiderable ſums for it, but he was reſolute in his firſt demand. At laſt, after repeated and unſucceſsful applications to individuals, he aſſembled the merchants of the city, by proclamation, to meet him on the Rialto, where he once more expoſed it to ſale on the former terms, but to no purpoſe. After having expatiated, for the laſt time, on the ſingular beauty and value of it, he threw it ſuddenly into the ſea before them all."

Though this anecdote may appear inconſiſtent with the avarice of a Jew, yet it ſufficiently agrees with the ſpirit ſo remarkable as all times in the ſcattered remains of that vindictive nation.

Shakſpeare's ſeeming averſion to the Jews in general, and his conſtant deſire to expoſe their *avarice* and *baſeneſs* as often as he had an opportunity, may ſerve to ſtrengthen my ſuppoſition; and at that nation, in his time, and ſince, has not been famous for crimes *daring* and *conſpicuous*, but has rather contented itſelf to thrive by the meaner and more ſucceſsful arts of *baſeneſs*, there ſeems to be a particular propriety in the epithet. When Falſtaff is juſtifying himſelf in *King Henry IV.* he adds, "If what I have ſaid be not true, I am a Jew, an Ebrew Jew," i. e. one of the moſt ſuſpected characters of the time. The liver of a Jew is an ingredient in the cauldron of *Macbeth:* and the vigilance for gain, which is deſcribed in Shylock, may afford us reaſon to ſuppoſe the poet was alluding to a ſtory like that already quoted.

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[7] *Their* medicinal *gum:*] Thus the quarto, 1622. This word is alſo uſed by our author in *The Winter's Tale;* and occurs in the works of two of our greateſt poets—Milton and Dryden.

STEEVENS.

I have preferred the reading of the folio [medicinable] becauſe the word occurs again in *Much Ado about Nothing;* "——any impediment will be *medicinable* to me." i. e. ſalutary.

MALONE.

And ſay, beſides,—that in Aleppo once,

Richer than all his tribe, ſeems to point out the Jew again in a mercantile light; and may mean, that *the pearl was richer than all the gems to be found among a ſet of men generally trading in them.* Neither do I recollect that Othello mentions many things, but what he might fairly have been allowed to have had knowledge of in the courſe of his peregrinations. Of this kind are the ſimiles of the Euxine ſea flowing into the Propontick, and the Arabian trees dropping their gums. The reſt of his ſpeeches are more free from mythological and hiſtorical alluſions, than almoſt any to be found in Shakſpeare, for he is never quite clear from them; though in the deſign of this character he ſeems to have meant it for one who had ſpent a greater part of his life in the field, than in the cultivation of any other knowledge than what would be of uſe to him in his military capacity. It ſhould be obſerved, that moſt of the flouriſhes merely ornamental were added after the firſt edition; and this is not the only proof to be met with, that the poet in his alterations ſometimes forgot his original plan.

The metaphorical term of a pearl for a fine woman, may, for aught I know, be very common; but in the inſtances Dr. Warburton has brought to prove it ſo, there are found circumſtances that immediately ſhow a woman to have been meant. So, in *Troilus and Creſſida*:

" HER BED IS INDIA, there SHE lies a *pearl*.
" Why SHE is a *pearl* whoſe price hath launch'd" &c.

In Othello's ſpeech we find no ſuch leading expreſſion; and are therefore at liberty, I think, to take the paſſage in its *literal* meaning.

Either we are partial to diſcoveries which we make for ourſelves, or the ſpirit of controverſy is contagious; for it uſually happens that each poſſeſſor of an ancient copy of our author, is led to aſſert the ſuperiority of all ſuch readings as have not been exhibited in the notes, or received into the text of the laſt edition. On this account, our preſent republication (and more eſpecially in the celebrated plays) affords a greater number of theſe diverſities than were ever before obtruded on the publick. A time however may arrive, when a complete body of variations being printed, our readers may luxuriate in an ample feaſt of *thats* and *whiches*; and thenceforward it may be prophecied, that all will unite in a wiſh that the ſelection had been made by an editor, rather than ſubmitted to their own labour and ſagacity.

To this note ſhould be ſubjoined (as an apology for many others which may not be thought to bring conviction with them) that the true ſenſe of a paſſage has frequently remained undetermined, till repeated experiments have been tried on it; when one commentator,

Where a malignant and a turban'd Turk [8]

making a proper uſe of the errors of another, has at laſt explained it to univerſal ſatisfaction. When miſtakes have ſuch effects, who would regret having been miſtaken, or be ſorry to prove the means of directing others, by that affinity which a wrong reading or interpretation ſometimes has to the right, though he has not been ſo lucky as to produce at once authorities which could not be queſtioned, or deciſions to which nothing could be added?

STEEVENS.

I abide by the old text, "the baſe *Judian*," Shakſpeare ſeems to allude to *Herod* in the play of *Mariamne*:

"I had but one ineſtimable *jewel*——
"Yet I in ſuddaine choler caſt it downe,
"And daſht it all to pieces." FARMER.

The words quoted by Dr. Warburton from *Hamlet* do not prove what they are adduced for. The *Herod* there alluded to, was a character in one of the ancient *Myſteries*. [See *Candlemas-day, or the killing of the children of Iſrael*, a Myſtery, in Hawkins's *Origin of the Engliſh Drama*, Vol. I.]

I once thought that the accent here given to *Jùdean* was a ſtrong objection to this reading: and that the word muſt have been *Judéan* or *Judæan*, (as a derivative from *Judæa*) which would not ſuit the metre. But the objection was founded on a miſtake; for derivative words of this kind were thus accented in Shakſpeare's time. Thus, in *The Merry Wives of Windſor*, we have in the old copies, "an *Epicurian* raſcal," which aſcertains the pronunciation of that word to have been different formerly from what it is now. The word is thus ſpelt by North alſo in his tranſlation of Plutarch. Again, in *Antony and Cleopatra*:

"Keep his brains fuming, Epicûrean cooks."

So, in *Hamlet*, we have the *Némean* lion (which is written in the old copy *Nemian*).

Thoſe who would adopt the original reading, *Indian*, may urge in its ſupport that the pearl naturally brings a people of the Eaſt to Shakſpeare's mind; the connexion in his time being conſidered ſo ſtrong, that a contemporary author has diſtinguiſhed the inhabitants of *India* by an epithet founded on the circumſtance of their abounding in pearls:

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[8] *Where a malignant and a turban'd Turk*—] I am told that it is immediate death for a Chriſtian to ſtrike a Turk in Aleppo. Othello is boaſting of his own audacity. STEEVENS.

Beat a Venetian, and traduc'd the ſtate,
I took by the throat the circumciſed dog,
And ſmote him—thus. [*Stabs himſelf.*

LOD. O bloody period!

GRA. All, that's ſpoke, is marr'd.

OTH. I kiſs'd thee, ere I kill'd thee;—No way but this, [*Falling upon* DESDEMONA.
Killing myſelf, to die upon a kiſs.[9] [*Dies.*

CAS. This did I fear, but thought he had no weapon;
For he was great of heart.

LOD. O Spartan dog,[*]
More fell than anguiſh, hunger, or the ſea!
Look on the tragick loading of this bed;
[*To* IAGO.

" —— were the bright ſun with his neighbour beams
" Doth early light the *pearled Indians.*"
Cornelia, a tragedy, by T. Kyd, 1594.

On the other hand, the word *tribe* is ſtrongly in favour of the reading of the text, and I have now no doubt that it is the true one.

Webſter in his *Appius and Virginia* appears to have had this paſſage in his thoughts:

" —— Had your lordſhip yeſterday
" Proceeded as 'twas fit, to a juſt ſentence,
" The apparel and the *jewels* that ſhe wore,
" *More worth than all her tribe*, had then been due
" Unto our client." MALONE.

[9] *Killing myſelf, to die upon a kiſs.*] So, in the Second part of Marlowe's *Tamburlaine*, 1590:

" Yet let me kiſs my lord before I dye,
" And let me dye with kiſſing of my lord." STEEVENS.

[*] *O Spartan dog,*] The dogs of Spartan race were reckoned among thoſe of the moſt fierce and ſavage kind. HANMER.

They are again mentioned in *A Midſummer Night's Dream:*

" When in a wood of Crete they bay'd the bear
" With *hounds of Sparta*." HENLEY.

The Spartan dogs in our poet's contemplation, were *blood-hounds*. See Vol. VII. p. 128. MALONE.

This is thy work: the object poiſons ſight;—
Let it be hid.—Gratiano, keep the houſe,
And ſeize upon the fortunes of the Moor,
For they ſucceed to you.—To you, lord governor,
Remains the cenſure of this helliſh villain;[3]

[3] ——— *To you, lord governor,*

Remains the cenſure of this helliſh villain;] Rymer, who had neither vigour of imagination to make a poet, nor ſtrength of judgement to make a critick, as appears from his *Edgar*, and his *Remarks on Shakſpeare*, had yet juſt enough to play the buffoon and caviller. His criticiſm on the *Poets of the laſt Age*, with only a mixture of trite remarks, tranſcribed from the French commentators on *Ariſtotle*, are one continued heap of ignorance and inſolence. Almoſt the only remark on Shakſpeare, which, I think, deſerves an anſwer, is upon Iago's character, which he thus cenſures: *To entertain the audience* (ſays he) *with ſomething new and ſurpriſing, againſt common ſenſe and nature, he would paſs upon us a cloſe, diſſembling, falſe, ungrateful raſcal, inſtead of an open-hearted, frank, plain-dealing ſoldier, a character conſtantly worn by them for ſome thouſands of years in the world.* This hath the appearance of ſenſe, being founded on that rule of, *Nature* and *Ariſtotle* that each character ſhould have manners convenient to the age, ſex, and condition.

Ætatis cujuſque notandi ſunt tibi mores, &c.

ſays Horace. But how has our critick applied it? According to this rule it is confeſſed, that a ſoldier ſhould be brave, generous, and a man of honour. This is to be his dramatick character. But either *one* or *more* of any order may be brought in. If only one, then the character of the order takes its denomination from the manners of that *one*. Had therefore the only ſoldier in this play been Iago, the rule had been tranſgreſſed, and Rymer's cenſure well founded. For then this *eternal villain* muſt have given the character of the ſoldiery; which had been unjuſt and unnatural. But if a *number* of the ſame order be repreſented, then the character of the order is taken from the manners of the majority; and this according to nature and common ſenſe. Now in this play there are many of the order of the ſoldiery; and all, excepting Iago, repreſented as open, generous, and brave. From *theſe* the ſoldier's character is to be taken; and not from Iago, who is brought as an exception to it: unleſs it be unnatural to ſuppoſe there could be an exception; or that a villain ever inſinuated himſelf into that corps. And thus Shakſpeare ſtands clear of this impertinent criticiſm.

WARBURTON.

The time, the place, the torture,—O enforce it!
Myſelf will ſtraight aboard; and to the ſtate,
This heavy act with heavy heart relate. [*Exeunt.*[4]

—— *the* cenſure—] i. e. the ſentence. See Vol. IV. p. 179, n. 5. STEEVENS.

See alſo Vol. X. p. 48, n. 3. MALONE.

[4] The beauties of this play impreſs themſelves ſo ſtrongly upon the attention of the reader, that they can draw no aid from critical illuſtration. The fiery openneſs of Othello, magnanimous, artleſs, and credulous, boundleſs in his confidence, ardent in his affection, inflexible in his reſolution, and obdurate in his revenge; the cool malignity of Iago, ſilent in his reſentment, ſubtle in his deſigns, and ſtudious at once of his intereſt and his vengeance; the ſoft ſimplicity of Deſdemona, confident of merit, and conſcious of innocence, her artleſs perſeverance in her ſuit, and her ſlowneſs to ſuſpect that ſhe can be ſuſpected, are ſuch proofs of Shakſpeare's ſkill in human nature, as, I ſuppoſe, it is vain to ſeek in any modern writer. The gradual progreſs which Iago makes in the Moor's conviction, and the circumſtances which he employs to enflame him, are ſo artfully natural, that, though it will perhaps not be ſaid of him as he ſays of himſelf, that he is *a man not eaſily jealous*, yet we cannot but pity him, when at laſt we find him *perplexed in the extreme.*

There is always danger, leſt wickedneſs, conjoined with abilities, ſhould ſteal upon eſteem, though it miſſes of approbation; but the character of Iago is ſo conducted, that he is from the firſt ſcene to the laſt hated and deſpiſed.

Even the inferior characters of this play would be very conſpicuous in any other piece, not only for their juſtneſs, but their ſtrength. Caſſio is brave, benevolent, and honeſt, ruined only by his want of ſtubbornneſs to reſiſt an inſidious invitation. Roderigo's ſuſpicious credulity, and impatient ſubmiſſion to the cheats which he ſees practiſed upon him, and which by perſuaſion he ſuffers to be repeated, exhibit a ſtrong picture of a weak mind betrayed by unlawful deſires to a falſe friend; and the virtue of Emilia is ſuch as we often find, worn looſely, but not caſt off, eaſy to commit ſmall crimes, but quickened and alarmed at atrocious villainies.

The ſcenes from the beginning to the end are buſy, varied by happy interchanges, and regularly promoting the progreſſion of the ſtory; and the narrative in the end, though it tells but what is known already, yet is neceſſary to produce the death of Othello.

Had the ſcene opened in Cyprus, and the preceding incidents been occaſionally related, there had been little wanting to a drama of the moſt exact and ſcrupulous regularity. JOHNSON.

To Dr. Johnſon's admirable and nicely diſcriminative character of *Othello*, it may ſeem unneceſſary to make any addition; yet I cannot forbear to conclude our commentaries on this tranſcendent poet with the fine eulogy which the judicious and learned Lowth has pronounced on him, with a particular reference to this tragedy. perhaps *the moſt perfect* of all his works:

" In his viris [tragediæ Græcæ ſcilicet ſcriptoribus] acceſſio quædam Philoſophiæ erat Poetica facultas: neque ſane quiſquam adhuc Poeſin ad faſtigium ſuum ac culmen evexit, niſi qui prius in intima Philoſophia artis ſuæ fundamenta jecerit.

" Quod ſi quis objiciat, nonnullos in hoc ipſo poeſeos genere excelluiſſe, qui nunquam habiti ſunt Philoſophi, ac ne literis quidem præter cæteros imbuti; ſciat is, me rem ipſam quærere, non de vulgari opinione, aut de verbo laborare: *qui autem tantum ingenio conſecutus eſt, ut naturas hominum, vimque omnem humanitatis, cauſaſque eas, quibus aut incitatur mentis impetus aut retunditur, penitus perſpectas habeat, ejuſque omnes motus oratione non modo explicet, ſed effingat, planeque oculis ſubjiciat; ſed excitet, regat, commoveat, moderetur; eum, etſi diſciplinarum inſtrumento minus adjutum, eximie tamen eſſe Philoſophum arbitrari.* Quo in genere affectum Zelotypiæ, ejuſque cauſas, adjuncta, progreſſiones, effectus, in una SHAKSPEARI noſtri fabula, copioſius, ſubtilius, accuratius etiam veriuſque pertractari exiſtimo, quam ab omnibus omnium Philoſophorum ſcholis in ſimili argumento eſt unquam diſputatum." [Prælectio prima. edit. 1763, p. 8.] MALONE.

If by " the moſt perfect" is meant the *moſt regular* of the foregoing plays, I ſubſcribe to Mr. Malone's opinion; but if his words were deſigned to convey a more exalted praiſe, without a moment's heſitation I ſhould transfer it to MACBETH.

It is true, that the domeſtick tragedy of *Othello* affords room for a various and forcible diſplay of character. The leſs familiar groundwork of *Macbeth* (as Dr. Johnſon has obſerved) excludes the influence of peculiar diſpoſitions. That excluſion, however, is recompenſed by a loftier ſtrain of poetry, and by events of higher rank; by ſupernatural agency, by the ſolemnities of incantation, by ſhades of guilt and horror deepening in their progreſs, and by viſions of futurity ſolicited in aid of hope, but eventually the miniſters of deſpair.

Were it neceſſary to weigh the pathetick effuſions of theſe dramas againſt each other, it is generally allowed that the ſorrows of Deſdemona would be more than counterbalanced by thoſe of Macduff.

Yet if our author's rival pieces (the diſtinct property of their ſubjects conſidered) are written with equal force, it muſt ſtill be admitted that the latter has more of originality. A novel of conſiderable length (perhaps amplified and embelliſhed by the Engliſh tranſlator of it) ſupplied a regular and circumſtantial outline for *Othello;* while a few ſlight hints collected from ſeparate narratives of Holinſhed, were expanded into the ſublime and awful tragedy of *Macbeth.*

Should readers, who are alike converſant with the appropriate excellencies of poetry and painting, pronounce on the reciprocal merits of theſe great productions, I muſt ſuppoſe they would deſcribe them as of different pedigrees. They would add, that one was of the ſchool of Raphael, the other from that of Michael Angelo; and that if the ſteady Sophocles and Virgil ſhould have decided in favour of *Othello*, the remonſtrances of the daring Æſchylus and Homer would have claimed the laurel for *Macbeth.*

To the ſentiments of Dr. Lowth reſpecting the tragedy of *Othello*, a general elogium on the dramatick works of Shakſpeare, imputed by a judicious and amiable critick to Milton, may be not improperly ſubjoined:

"There is good reaſon to ſuppoſe (ſays my late friend the Rev. Thomas Warton, in a note on *L'Allegro*,) that Milton threw many additions and corrections into the THEATRUM POETARUM, a book publiſhed by his nephew Edward Philips, in 1675. It contains criticiſms far above the taſte of that period. Among theſe is the following judgement on Shakſpeare, which was not then, I believe, the general opinion."—"In tragedy, never any expreſſed a more lofty and tragick heighth, never any repreſented nature more purely to the life: and where the poliſhments of art are moſt wanting, as probably his learning was not extraordinary, he pleaſes with a certain WILD and NATIVE elegance." P. 194.

What greater praiſe can any poet have received, than that of the author of *Paradiſe Loſt?* STEEVENS.

FINIS.

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Not to withhold any longer from the public the Works of A. POPE, ſo often promiſed, and ſo long expected; it is intended to defer for a ſhort time the publication of *Shakſpeare's Poems*, and the plays and papers commonly aſcribed to him, as alſo of *Ayscough's Index* to his Works, which pieces will be given by way of Supplement.

Several Subſcribers having manifeſted a wiſh to ſee the preſent edition embelliſhed with engravings, the proprietor of the Collection of Engliſh Claſſics, ever ready to meet the wiſhes of the public, has been at a conſiderable expenſe to get the plates of that monument to the glory of the Britiſh nation, the *Shakſpeare-Gallery* copied in a ſmaller ſize, by eminent engravers in France and Germany. Sixty of theſe plates are now on ſale, and the remaining are already in great forwardneſs, and will be ready for delivery in the courſe of next ſummer.

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